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classes. In the  
Fleamarket, page 22.

THE SAN FRANCISCO

**BAY**

# GUARDIAN

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA. MARCH 26 THROUGH APRIL 2, 1976. VOL. 10, NO. 25.

## COOK YOUR OWN

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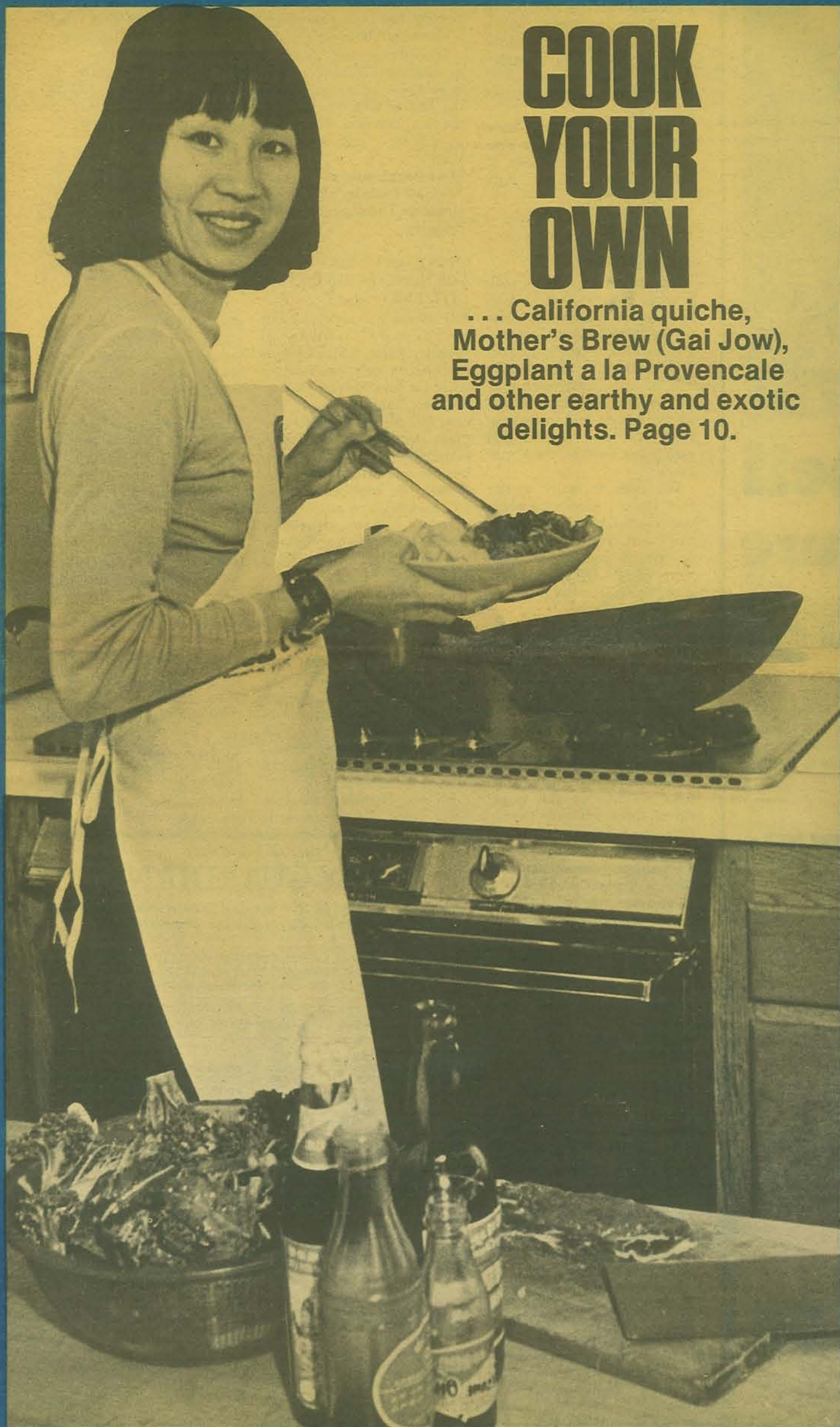
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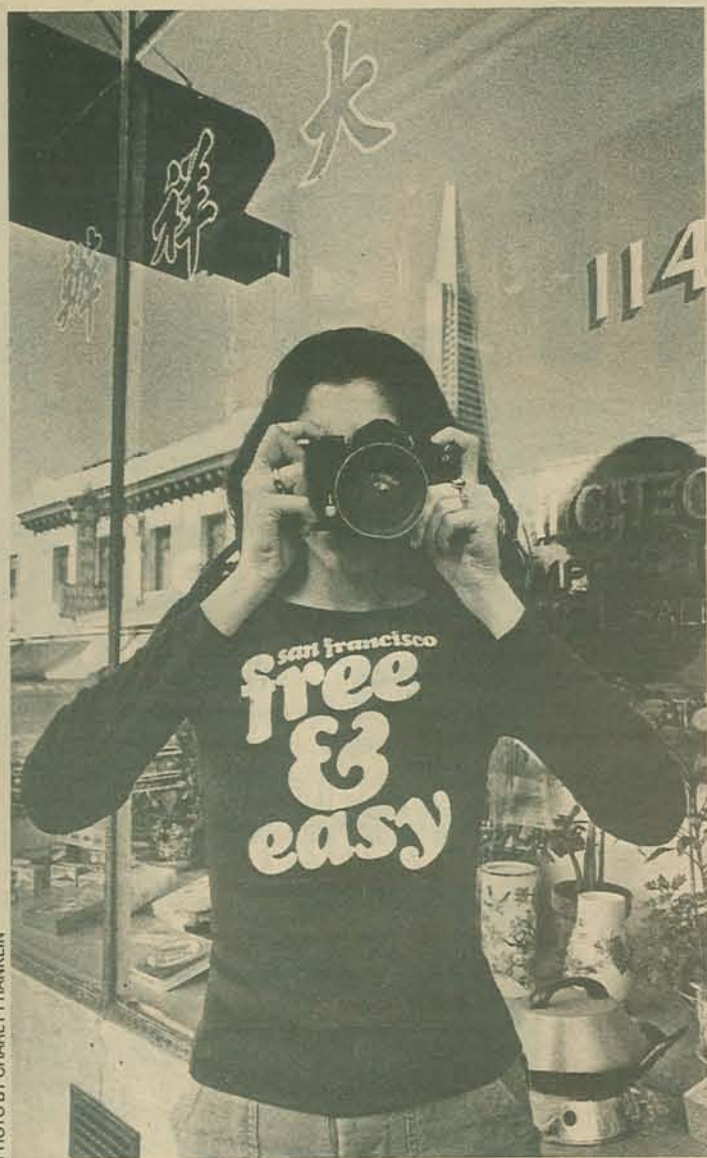


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# LETTERS

## HIP, HIPPER, HIPPEST

Good God! The "stylistic excesses of Nashville" pale before the stylistic banality of Alan Lewis's prose [Guardian, 3/19/76].

Not only are we told that "Loretta Lynn's records are getting hipper," but we also are informed that her new record contains a lyric sheet, "which is hip," and that "much of the music is very hip country funk." Finally we are clued into which is the "hippest cut."

Such incisive remarks have not been heard since the time a former President used to punctuate his remarks with "sock it to me."

Tony Curtiss  
San Francisco

## ADDS NOTHING

Dean Lipton's article on malpractice [3/12/76] unfortunately doesn't add anything useful to the public's knowledge of malpractice or of the medical establishment in this country. We all know that some doctors are incompetent and that all doctors do make mistakes. It is also no surprise that people get hurt by these mistakes.

But does it really matter that Dean Lipton's paralysis was caused by negligence? I think not. His injury would be equally catastrophic if it were caused by a non-negligent physician, a mugger, or a car accident.

We need to face the fact that maintaining high standards of medical care and caring for the unfortunate among us are two separate problems, and the legal system should not handle either of them. We must develop means to keep physicians well educated and trained. At the same time, we must be able to get rid of those who are too incompetent to practice.

Furthermore, we need social mechanisms to recompense all the victims of accident and misfortune among us. These things are difficult, complex, and expensive, but to continue as we have been will only make medical care more expensive and lawyers richer, without helping many who really need it.

Mark Hauswald  
San Francisco

## HOLY HILL 'MUDDLE'

The flap over the new GTU library building on Berkeley's Holy Hill [Guardian, 3/19/76] is even more complicated than you portrayed.

The basic design for the new building is the last project of the late world-famous architect, Louis Kahn. And it's a controversial design. In an excellent article in the January 27 Daily Californian, Benjamin Clavan lays out the issue of whether the library should be built as a monument to Kahn, or whether it's "the wrong building for the wrong site." The location of the proposed library is a dandy place for a huge high-rise; and Kahn at least had the sense to give it a low profile, and lots of trees.

The location of the GTU, one block from the north side

of the University of California, is not a typical "residential area." The area is a mix of stores, institutions, and large student housing. Your reporter is misleading when he states that the GTU has already "removed 49 residential houses from Berkeley's slim housing market;" rather, UC student housing has been changed to GTU student housing.

Simplifying the issues regarding the GTU library makes it easier to take a stand. But the matter is a muddle; and the final decision, whatever it is, will leave regrets on both sides.

Mark Juergensmeyer  
Associate Professor of Ethics  
Graduate Theological Union  
Berkeley

## 'FINAL SOLUTION' FOR NONCONFORMIST CITIZENRY?

Bill Wallace's article about the proposed GTU library on Berkeley's Holy Hill [3/19/76] touched on only one part of what are several land-use battles in many parts of the city. In addition to the GTU's plans (which would not only eliminate the Wilson house, but the acre of land on which it sits), the administrators at UC Berkeley are proposing a massive 3-phase intramural sports complex in South Campus that will take 20 years and \$30 million to complete.

The project's proposed 2-block site is the Peoples' Park and the Anna Head School across the street. In south Berkeley, local residents of the Bateman neighborhood lost the battle (and most of the neighborhood) to the expansion of Alta Bates Hospital — a rich people's hospital that doesn't even make the pretense of serving the community.

In west Berkeley, the continuing fight over the industrial

park in Oceanview will be on the June ballot after a petition campaign to bring the Berkeley Redevelopment Agency under control. The outcome of these battles and others, like the traffic diverters, may determine whether there will be a city left to live in or if "institutionalization" will be the "final solution" to the problem of Berkeley's nonconformist citizenry.

Ira Kulkin  
Berkeley

## 'LACK OF POLITICAL DIRECTION'

Positive criticism on your articles on self-healing [Guardian 2/20/76]. They focused attention on a rapidly growing movement in health care. Too long has health care been oriented towards sickness and the profits derived from that suffering.

But your articles did not point out that changing this system requires not only taking responsibility for one's own health, but also working collectively to change this profit-motivated system as well. Health care is a political issue.

Your listing of healing centers showed this lack of political direction as well as the unquestioning acceptance, in the articles, of the structure of the self-healing movement as a whole. Most of the centers you listed are run by a few "experts" at prices that working people cannot afford (i.e. \$50 for a weekend seminar at Nyingma Institute). Like the Esalen growth movement, it winds up being run by, and for, an elite of professionals, executives and the highly-educated in the high-income brackets.

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THE GUARDIAN BUILDING, 2700-19TH STREET, SAN FRANCISCO, CA 94110  
"It is a newspaper's duty to print the news and raise hell."  
(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

EDITORIAL, CALENDAR, EVENTS, SUBSCRIPTION, DISTRIBUTION: 824-7660  
SF RETAIL ADVERTISING: 824-3322  
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THE BAY GUARDIAN published every Thursday.  
Copyright © 1976 by the Bay Guardian Co., Inc.  
All rights reserved. Reproduction or use without  
permission is strictly prohibited. Second class  
postage paid at San Francisco, California. Com-  
plete file of back issues in main San Francisco  
Library. The BAY GUARDIAN was adjudicated  
November 5, 1975, as a newspaper of general  
circulation in San Francisco County.

ADDRESS ALL CORRESPONDENCE TO: The  
Guardian Building, 2700 19th St., San Francisco,  
Ca. 94110.

SUBSCRIPTION RATES: Single copy price 35¢.  
Standard subscription price: \$13.50 for 52 issues  
(one year).

CHANGE OF ADDRESS: Four weeks advance  
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THIS ISSUE: VOL. 10, NO. 25, MARCH 26  
THROUGH APRIL 2, 1976.

Printed at Waller Press, a union shop





# Gunning for Chief Gain

Think for a moment what would happen if Moscone took Herb Caen's advice: Gain would be out and in would be one of the good old boys to put the flags back in the Chief's office.

By Katy Butler

Last week, the signs were ominous: six of ten Mission Station black-and-whites flew American flags on their long aerials — symbols of resistance to Charles Gain the new liberal SF police chief. At the Hall of Justice, three of six police motorcycles, three of seven black-and-whites, a paddywagon and a police truck sported the flags. Three stories up in the gray Hall of Justice building, three police officers had American flags taped to the window.

The police department has been in trouble for years. Low morale, lax supervision and internal power struggles have produced a department so inefficient and corrupt that one consultant who studied it called it an "East Coast enclave." But the distress signals haven't been raised over these issues: they've been raised because some police officers are gunning for the chief who wants to change them.



San Francisco Police Chief Charles Gain

*Moscone:  
'We knew we'd have  
difficulties when we went  
outside the department.'*

rival Supervisors and Investigators Association in the angry backlash that followed last year's police strike.

**The Police Officers Association:** The POA, the white-male-dominated policemen's labor association, is engaged in a desperate battle to regain the influence it lost when the policemen's strike drew the cops into the backlash against all city employees. Many policemen left the POA, and the city stopped negotiating with it and reassigned Jerry Crowley to routine work at Ingleside Station.

"The attack on Gain is just another facet of the same old struggle," says Art Tapia, a member of the Officers for Justice, a group of primarily black and Latino officers who are bitterly opposed to the racism and other problems they see within the POA. "Who is going to control the police department, the chief or the POA?"

## Police Officer Power

POA President Jerry Crowley wants Gain to meet with the POA under a "meet and confer" procedure laid out in an abrogated "memorandum of understanding" that gave the POA some unionlike powers. "You don't do a major reorganization without consultation with the members affected by it," Crowley argues. "He should consult middle management. Gain is the worst politician I've ever seen in my life. He's forcing us to go to the media. He's been put on notice to meet under the 'meet and confer' procedure. Otherwise we'll go back to the war."

**District stations:** Gain is also facing opposition from supervising captains and cops who work out of the city's nine district police stations scattered from Potrero Hill to the Sunset. Gain is making some belated attempts to tighten up the traditionally fuzzy communications links with the stations. He toured the district stations for the first time on March 22, and he plans to create two "commander" positions at the Hall of Justice to supervise work at district stations.

## Growing Isolation

But Crowley says the district policemen were growing tired of opening the newspaper to find that Gain had met with minority groups or suggested the hiring of gay cops or made other policy pronouncements. "We like to be ahead in certain things," Crowley complained.

**The daily press:** These fears that Gain is taking the community's side against the cops have been amplified by the daily press. The *Examiner* ran a week's worth of articles on the rift between the police and the ranks, many of them taking the side of the disgruntled brass. "The press seems to be printing charges and countercharges, but nobody seems to want to get at the truth," complains Art Tapia. "Investigative reporters, that's a laugh. Most reporters are just police buffs."

The press has treated Gain much the way it treated Sheriff Hongisto when he waded into the disgraceful SF jails in 1971 following the tenure of

Matt Carberry, an acknowledged incompetent. Once again the dailies passed over the problems of low morale, political patronage and poor discipline which Gain must clean up, while they glorified the cops' resistance into front-page heroics. Herb Caen even appointed himself police-commissioner-for-a-day to advise Moscone to move on Gain: "With the rank and file of the police department against him, he can't win... The chemistry is wrong... The Mayor may have to make a move. Time is running out on meters all over the streets of San Francisco."

## Low Morale, Lax Supervision

What Caen fails to appreciate is that anyone, from Roy Rogers to King Kong, who walked in and tried to shape up the SF police department would have a revolt on his hands. According to sources formerly connected with the department, supervision has been almost nonexistent for years. Rank-and-file cops drank on the job, took free meals from restaurants and set their own standards of police enforcement. They are understandably worried that a real chief might cramp their style.

A 1971 investigation by Alioto's blue-ribbon Committee on Crime, along with several ongoing *Guardian* investigations since then, have uncovered continuing problems crying for correction. Irving Reichart, executive director of the 1971 committee investigation, told us recently, "Most of the men would perform admirably if discipline were tightened up and if they got more direction and leadership." But, Reichart continued, "to a great extent, conditions are still the same" as they were in 1971. These are the major problems, pointed out in the 1971 study and later *Guardian* investigations, and confirmed in recent *Guardian* interviews by sources close to the police department:

**Supervision:** According to the Committee on Crime report, "Some officers sleep in the station or in radio cars during their shifts. Some have lunch or dinner as 'guests' of the restaurants they visit. Low morale is recognized by police administrators as reflecting poor supervision, and morale is noticeably low."

**Patronage and political influence:** Said the 1971 report, "Young officers who wish to be inspectors are advised by their fellow officers that the position is reached not by developing a good performance record or by self-improvement and education, but by cultivating the right friendships or joining the right church. ... There is no question that 'juice' rather than ability has been responsible for many appointments."

**Drinking:** A *Guardian* investigation (8/3/74) found on-duty drinking in police cars, district stations and bars close to police stations. Since 1968 there have been at least five cases of fatal shootings by on- and off-duty SF police officers following drinking. The Committee on Crime reported that in mid-1970, 35 policemen were involved in an internal Alcoholics Anonymous unit; another 60 had refused to join.

**Police brutality:** A *Guardian* investigation (5/3/75) discovered the de-

partment's Internal Affairs Bureau, responsible for investigating civilian complaints, receives 100 complaints a month but rarely produces any satisfaction for citizens. Last year the *Guardian* regularly received complaints about police officers roughing up Mission District residents. In none of the cases we followed was any disciplinary action taken against the officers involved.

As police chief in Oakland and St. Petersburg, Florida, Gain was known as a strict disciplinarian who improved relations with minority communities at the expense of his popularity among policemen. Between 1967 and 1973 he turned around the Oakland police department's image as an occupying army during antiwar and Black Panther demonstrations, firing 30 policemen in the process. In 1971, the Oakland cops passed a no-confidence vote against him. "The men had been antagonistic toward me because I adopted restrictions on the use of firearms and demanded they act within the law," Gain told the *Guardian*. Gain also spent a stormy year trying to reform the St. Petersburg police department, but he resigned after seven of his close administrators conducted a "palace revolt," asking to be returned to routine duty rather than work with him.

So far, Mayor Moscone has backed up his chief. "We all knew we would have some initial difficulties when we went outside the department

*'The morale  
problem has  
existed for at  
least three years.'*

to select a police chief," Moscone told the *Guardian*. "But there were certain kinds of correction which could only be made by someone fresh to the problem. It may be that Charles Gain would get a C-minus in politics. I've got to stick there with my chief. But I'm not going to say I'm going to support him no matter what he does."

Art Tapia of Officers for Justice thinks it crucial that Gain receive convincing public support. "The mayor must not give in," he warns. "The morale problem is not this chief. The morale problem has existed for at least the past three years."

Think for a moment what would happen if Moscone took Herb Caen's advice: Gain the reformer would be out on his ear and one of the good old boys like Mortimer McInerney would have the flags back in the chief's office. First things first. And we'd have what some of the police officers are hollering for: a "cop's cop," a man who will play by the department's creaky traditions of patronage, isolation and neglect. ■



The strategy  
behind the city's attempt  
to divide and conquer  
the unions

# To strike or not to strike?

It's still an open question.

"Let's all stand and sing 'Solidarity Forever,'" Joe O'Sullivan, the aging head of the Carpenters Union, Local 22, exhorted in a March 22 rally of SF city workers whose unions are negotiating new contracts with the Board of Supervisors. O'Sullivan's suggestion seemed to confuse and embarrass many of the 1,000 workers in the audience, as well as the dozen other local labor leaders — all younger than O'Sullivan — gathered with him on the stage.

As O'Sullivan waved his arms and urged everyone to join in singing the old Wobbly theme song, Joe Belardi, president of the SF Labor Council, moved smoothly to the microphone, eased O'Sullivan back to his seat and told him, "Sorry Joe, we don't have time."

The incident reflected more than a generation gap within the city's labor movement. In fact, the one-for-all, all-for-one union solidarity that had been expressed on behalf of city workers in terms of a threatened general strike just three days earlier was by this time in jeopardy: Patrick Mahler, the supervisors' personal negotiator, had used a divide-and-conquer bargaining strategy to reach tentative agreements with leaders of bargaining units representing 90% of the 18,500 city workers affected by current negotiations.

Two unions — Painters Local 4 and Stationary Engineers Local 39 — have already ratified the tentative agreements. Teamsters Local 216 is expected to ratify March 24. Four other unions that make up the 8,000-member Joint Council of the Service Employees International (SEIU) will vote on March 25 whether to accept their tentative offers.

That leaves about 2,000 workers from 13 other unions without proposed settlements. Nearly all of these are "craft" unions which, until the passage of Proposition B last fall, had their wages, hours and fringe benefits fixed by the city charter (see *Guardian*, 10/24/75). They include several unions whose leaders — such as Joe Mazzola of the Plumbers, George Evankovich of the Laborers and Stan Jensen of the Machinists — became symbols of payoffs to union bosses under Mayor Alioto and the focus of

the campaign to pass Prop. B. The generous pay rates, overtime provisions and health and welfare benefits which the crafts unions piled up in past years are now the target of an open attack by the supervisors. On March 22, the supervisors gave preliminary approval to a 1976-77 salary ordinance that includes wage freezes and cuts in fringe benefits for the crafts unions that are still without tentative agreements. They plan to give final approval to that ordinance on March 29.

The crafts union, who will continue to negotiate with Mahler to the end of this week, are adamant that they won't stand for cutbacks. If no agreement is reached by March 29, the crafts unions may strike. And if they do, the solidarity of the SF labor movement will face a severe test.

## Details of negotiations

No one is very eager to discuss details of negotiations, but conversations with several sources close to the bargaining for both the city and for the unions provide this picture of how contract talks developed to the stage of isolating the crafts. First, the supervisors moved slowly to get negotiations started (see *Guardian*, 3/18/76), thereby creating the pressure of a deadline crisis (the charter requires approval of a salary ordinance by April 1). Bargaining talks, which in the recent past have begun in January, didn't get started this year until the beginning of March. The first two weeks of talks consisted of an exchange of preliminary positions between Mahler and some 40 bargaining units. Very little real negotiation took place.

Sometime around March 15, Mahler began to talk seriously with representatives of the Teamsters, who represented several hundred city truck drivers as well as the deputy sheriffs. Although the Teamsters represent only a small number of workers themselves, they have clout because of potential support they could muster from several dozen other Teamster locals in the area. If the Teamsters stopped all truck deliveries to downtown SF, they could go a long way

toward literally shutting the city down. A tentative agreement to give the Teamsters an 11% pay raise was reportedly reached on March 19.

Shortly after Mahler reached tentative agreement with the Teamsters, he settled with the Stationary Engineers, who represent workers in the city's sewage disposal plants. They became a center of controversy during the 1974 city strike (and created pressure for the city to settle with the unions) when their absence from work caused raw sewage to be pumped into the Bay.

## The city's game plan

The Civil Service Commission had recommended no raise at all for the Stationary Engineers this year, but Mahler gave them 15% (though it should be pointed out they did not receive a raise last year).

"The game plan was to first go after two key unions — the Teamsters and the Stationary Engineers," one city official told the *Guardian*. "Call it a buy-off."

The next step came when the supervisors, spurred by a militant-sounding press conference called by Labor Council leaders on March 19, raised their money offer to the SEIU Joint Council. They offered pay hikes ranging from 3% to 11% where previously they had offered lower raises or no raises at all. SEIU, which represents the lowest-paid city workers, had been rife with rumors for several weeks that the supervisors were going to give SEIU nothing this year and spend most of the money they'd allotted for raises for the crafts unions. Mahler's early offers, such as one of no raises at all for several thousand clerks in SEIU Local 400, had done little to squash the rumor. Mahler's sudden turnabout led to a basic agreement on Friday afternoon, March 19. Negotiations went on through the weekend, and a tentative agreement was reached at eight o'clock on Monday morning, March 22.

Now only the crafts are left without contracts. The supervisors want to take away raises that are due some of the crafts workers on April 1. They also propose cuts in health benefits and increases in the number of hours worked in a

week (some crafts people now work 32- or 35-hour weeks).

"There are hard, cold facts that have not yet been dealt with by some of the craft unions," Sup. Quentin Kopp told me. "The board is as strong now as it was last August [a reference to the police/fire strike, when the supervisors tried to cut wage hikes and fringes for uniformed workers]."

The crafts unions, who aren't enthusiastic about giving up benefits they've enjoyed in previous years, are also taking a hard-line approach. "I don't know how to negotiate a retrogressive contract," Joe Mazzola of the Plumbers told the March 22 city employees' rally.

What remains to be seen is how strongly city unions with tentative agreements will support the crafts, if the crafts unions call a strike. The mass meeting of the SEIU Joint Council at Nourse Auditorium on March 25 is crucial: rank and file from Local 400 (clerical workers), Local 66A (janitors and Muni car cleaners), Local 250 (hospital workers and nurses) and Local 535 (social workers and welfare eligibility workers) will vote whether to accept the tentative offer or strike for a better package.

## A strike for solidarity?

Vince Courtney, chairman of SEIU's Joint Council, told me he will recommend that the SEIU membership accept the tentative offer, with the understanding they "honor our commitments" to support the crafts unions if the crafts go out. By presstime it was still unclear how the vote would come out.

A substantial number of SEIU members, indignant that SEIU negotiators didn't stick with original demands like a 32-hour work week, a \$100-a-month-plus-5% across-the-board pay raise, no cuts in shift differentials and case-load limits for social service workers, will probably fight against accepting the proposed agreement.

On the other hand, large numbers of low-paid SEIU members — threatened by the supervisors' talk of laying off thousands of city employees, an 11% unemployment rate in the city, a continuing flood of antilabor ballot propositions pushed by the supervisors onto an increasingly conservative electorate — may jump at

raises of 3% or 4%, since they originally expected no pay raise at all. They may also be encouraged by the "memorandum of understanding" to establish binding arbitration for grievance procedure that SEIU negotiators bargained with Mahler.

If the crafts unions go out in the next week, SEIU and other union leaders will have to organize support for a strike based on demands of principle rather than on direct economic self-interest. If strong support for the crafts doesn't materialize, the trade union movement in SF risks being picked apart one union at a time. The Muni drivers understand this fact: although they are not due to renegotiate their contract until July, they have already pledged their support to the unions now involved in negotiations, in exchange for similar support should the Muni need it this summer.

So at presstime, the threat of a city workers strike remained a distinct possibility, despite stories like the one in the March 23 *Examiner* headlined "Supervisors deal cools city strike talk."

Sup. John Molinari told me, "I don't plan on giving anything to the crafts. We're freezing their salaries as of March 31. I don't know what the crafts could possibly want that we would be willing to give them. This may very well lead us to a strike, but I don't think it will be very deep or very long."

But Stan Smith, secretary of the Building Trades Council who is in on negotiations for the crafts unions, said, "I think the supervisors are misreading some things. We have solid commitments that if any local goes out, we all go out. I have no doubt everyone will honor their commitment."

—Jerry Roberts

# Judging the judges

All San Francisco Municipal and Superior Court judges willing to comment on their forthcoming public evaluation by the SF Bar Association have expressed outraged indignation. Not one has been willing to come out in favor of it. Only two federal judges in SF have expressed approval.

Their virtually unanimous protest against public evaluation demonstrates fear of what will be revealed, indicating I was right when I said in a previous *Guardian* issue that many lawyers consider the majority of SF's Municipal and Superior Court judges to be incompetent in one way or another. Typical comments about local judges made to me by attorneys and law enforcement officers are these:

"We have a lot of legal illiterates on the bench here."  
"There are only two of them in the Superior Court and two in the Municipal Court who are outstanding."

## DIGGS



by R. DIGGS



Memo to the Chief:

## Hang tough

As Katy Butler's examination of the Charles Gain rumble bumble makes clear (page 3), there are many reasons why Gain, or any good new chief, would be put to a field of swords the moment he took the oath of office.

The fallout from the police strike. The power struggle in the department. The unionization moves by the police officers. The threat to end years of political patronage and cronyism and lax discipline documented by, among others, the mayor's blue ribbon Committee on Crime in 1971 and by several *Guardian* investigative pieces.

The latter point is crucial. The department has for years had serious problems of morale, of drinking on the job, of a totally ineffective citizen complaint procedure (see *Guardian*, 5/3/75), of a runaway intelligence unit that led to such excesses as the David Bronson political burglary case (see "The man who burglarized the Downtown Peace Coalition," *Guardian* 2/22/75). The Committee on Crime properly and authoritatively identified many structural problems in the department and called for extensive reforms. Three chiefs later, the department is a worse mess and the arrogant and undisciplined police behavior during the police strike last fall only publicized many of these problems to the public at large.

The daily press that helped in 1971 to undermine the Committee on Crime's findings, that has refused since to in-

vestigate on its own and publicize the real problems of the department and its old-time patronage system, is now hell-bent on crucifying the chief who is trying for the first time in years to make some necessary reforms.

Sacking Gain now, as Herb Caen suggests, would not only stop the reforms, but would send out flashing signals from headquarters that nobody is about to lay a glove on any sloppy station or any cop who likes things the way they were.

Thus, we recommend: (1) Moscone and the Police Commission and the community should support Gain in his efforts to modernize and reform the department and bring it kicking and screaming into the 20th Century. The chief should run the department as the appointed agent of the civilian police commission/mayor, but standards for police policy should be set, wherever possible, openly through the mayor and his commission, with advice and input from as wide a range of citizen and community groups as possible. (2) Gain should hang tough on tightening up regulations, doing away with patronage and redirecting the priorities of the police. Let the brass and beat cops kick all they want: patronage, drinking on the job and police brutality must end.

The police ought to be publicly accountable and live and work within the laws they're pledged to enforce.

**Bruce B. Brugmann**

Irving F. Reichert, executive director and general counsel of the Bar Association, published a similar statement, except that he said "some" instead of "many" or "most." Writing in the February edition of the Bar Association's newsletter, Reichert said the reason for the forthcoming evaluation is that some SF judges "are doing a less-than-competent job and as long as the situation exists the public should be aware of it."

In view of such comments, many local judges are almost terrified by the prospect of being evaluated publicly. Nevertheless, it is going to happen soon.

This week the Bar Association began mailing out postcards to all SF lawyers, which means somewhere around 7,200 of them, asking them to participate in the evaluation if they are familiar enough with the various judges to do so. As the postcards come in, the Bar Association will mail a standard questionnaire to the lawyers, who will be given one week to respond.

The purpose of scattering the mailings and limiting response time to one week, according to Bar Association officers, is to prevent any bloc of attorneys from comparing notes and ganging up on any particular judge. Lawyers will find it difficult to do their evaluating in any way except from their own knowledge.

Points of evaluation will cover major, standard judge qualifications such as fairness, impartiality and familiarity with laws and rulings. The Bar Association expects the results to be released to the public sometime this spring.

In a protest against the evaluation several months ago, Superior Court judges called off a scheduled conference with the Bar Association. When the Bar Association refused to back down, the judges began bombarding its officers with nasty, adverse letters and telephone calls. No Municipal or Superior Court judge expressed approval, either in writing or conversation.

The Bar Association is unwilling to release names of any



### Funeral for a lemon

"Reverend" Ken McDowney leads a Consumer Action mock funeral procession on March 21 at Concord Dodge in Concord, to mourn the early death of a defective motorhome sold by Concord Dodge. CA says they'll continue demonstrations until Concord Dodge accepts their vehicle back for exchange or refund (see *Guardian*, 12/12/75).

### People's politics...

Dr. Linus Pauling, the grand mogul of vitamin C and the only American to win the Nobel Prize twice, will speak on "The Goal for the US — Steps toward World Disarmament" on March 27, 2 pm, in the Lurie Room of the SF Main Library in Civic Center. Pauling's appearance is sponsored by the American Russian Institute. Following his speech, Pauling will appear at a 4 pm reception in his honor at the Artists Embassy Gallery on the first floor of the International Center, 50 Oak St., SF. More information, call John Garb, 861-3813. . . . The People's Bicentennial Commission will hold a rally and march against Jerry Ford's economic "policies" when Ford stumbles into SF on March 26. The rally begins at 11 am at Union Square and demonstrators will march to the Sheraton Palace, where Ford will be holed up, at noon. Contact People's Bicentennial Commission at 681-5024.

The East Bay Committee to Stop Senate Bill 1 will hold a benefit boogie on March 26, 9 pm at Ashkenaz, 1317 San Pablo, Berkeley. Beer, wine and dancing to Figurehead. Your \$2 donation goes to stop S.1, popularly known as "Nixon's Revenge." . . . The Poverty Players of the Welfare Unit of SF Neighborhood Legal Assistance will premiere their production of the "Welfare Wizard of Ours" on April 1 at noon in the waiting room of the Welfare office at 965 Market St., SF. The production is mainly

judges or specify what they said. The association's public relations people, however, used terms such as "outraged . . . furious . . . indignant" to describe the judges' reaction.

The Bar Association committee which prepared the judge evaluation is cochaired by lawyers W. W. Gudmonson and James Kleinberg. Other lawyers on the committee are John W. Herron, Carole A. Hughes, John B. Hook and Jamie H. Sutton.

Tabulation and analysis obtained from the pollings of SF's lawyers will be handled by Marjorie Seashore and John Kinch of San Francisco State University's sociology department. Their report will be reviewed by the Bar Association's board of governors before it is released to the public. The board could conceivably refuse to release the results, but Bar Association officials say there is little chance that will happen.

Barring that chance, the boom of legal opinion could be lowered on some SF judges this spring.

—Burton H. Wolfe

to tout SFNLA's new community newsletter, "HANDLES," which is aimed at users and providers of social services. . . . Radio station KPOO (89.5 FM) will air the first in a series of "reports to the people" live from Mayor Moscone's office at City Hall on March 31, 9:30-10 am. Featured guest: his honor, himself. . . .

Week's best bet on Nuclear/Initiative politics: "Nuclear Power — On or Off?" a symposium on March 30, 8 pm at the Serramonte High School, Daly City, sponsored by the Community Environmental Education Program. The event features Dr. William Brunot, a nuclear engineer, representing the anti-Nuclear Initiative Citizens for Jobs and Energy, squaring off with Joel Rosenberg and Katherine Perring of the pro-initiative Project Survival. . . . People's Law School presents a workshop on "Should you do your own Divorce?" on March 30, 8-10 pm at St. John's Lutheran Church, 3126 22nd St. at South Van Ness, SF. The workshop is free (donations requested) and childcare is provided. Contact People's Law School at 285-5069. . . .

Friends of the River will present the film "The Lady of the Mother Lode," an examination of the Stanislaus/wild river controversy on March 26, 7:30 pm, in the Student Center at the College of Marin in Kentfield. Following the film, spokespersons from Friends of the River will discuss S.B. 1482, which would incorporate 63 miles of the Stanislaus into California's Wild and Scenic River System. More information, contact Susan Carlson-Chavez, 421-4003. . . . The SF Art Commission reminds SF sculptors that March 31 is the deadline for submission of photographs of completed works for the SF Fire Department Sculpture Competition. Three sculptors will be selected from the entries to compete for design of a Fire Department symbol. More information: 558-3465. . . .

Alternative Sources of Energy magazine announces publication of "Kilowatt Counter: A consumers' guide to energy concepts, quantities and uses." The 36-page pamphlet, which retails for \$2, examines possibilities of urban communities becoming self-sufficient energy systems and explores ways and means of individual use of different forms of energy. For more information, contact Alternative Sources of Energy at Route 2, Box 90-A, Milaca, Minnesota, 56353, or call (612) 983-6892. . . .

Willie Mae Reid, the Socialist Workers Party candidate for Vice-President and the first Black woman to have run for mayor of Chicago will address a SWP rally on March 26, 8 pm, at 1519 Mission St., SF. Admission is free. Contact SWP at 863-2285. . . . The Angola Solidarity Coalition, which supports the MPLA in Angola, will present a film and slide show on Angola and Guinea-Bissau on March 26 at 7:30 pm, at Le Conte school, 2241 Russell in Berkeley. The film is "Free People of Guinea-Bissau," which was originally produced for Swedish television and the slide show belongs to Robert Kramer, a radical filmmaker who has just returned from Angola. Admission is \$1.50. . . . —Jerry Roberts

### Follow that story!

The DA and voter fraud (3/5/76): At DA Joe Freitas's old law firm, the receptionist now answers just plain "Neyhart and Anderson," and leaves off the "Freitas." Partner John Anderson said the firm was finally dropping Freitas's name from the masthead and was "In the process" of ordering new stationery. Freitas had requested some weeks ago that his name be dropped.

Both the *Guardian* and Sup. Quentin Kopp had questioned the propriety of Freitas's continuing association with a law firm representing many city employees' unions, especially Laborer's Union Local 261, whose members face investigation in the voter fraud scandal. The larger question: now that his name's off the masthead, will Freitas vigorously investigate voter fraud involvement by, among others, COPE/Frontlash consultant Gibbs Brown and members of Local 261?

—Katy Butler

Big Sister (3/12/76): On March 15, Oakland Police Chief George Hart pulled the plug on ALES (pronounced "Alice"), an electronic crime computer system proposed by the Alameda County Regional Criminal Justice Planning Board.

The Oakland Police Force, already strapped for cash because of the city's budget crisis, decided it would cost the force \$160,000 more each year to handle ALES. Result: ALES doesn't live here anymore.

—Bill Wallace

### WEEKLY AWARD

The "Ford Edsel" Lousy Mass Marketing Award to the Vatican, for a 1968 ruling that outlawed the use of birth control for Catholics. A national survey released last week by the Opinion Research Center blamed the decision for a 50% decline in Catholic religious practice in the US since 1968, as well as for an estimated decrease in contributions to the Church from \$5.5 billion to \$3.8 billion annually. Commented ORC researcher William McCready, "It was a pretty expensive encyclical."



## Memo of the Week

February 27, 1976

Mr. Ron Gallegos, A.D. & Building Mgr.  
Frank Edmund, Senior Supervisor  
MA FOOD STAMP PROGRAM

**INADEQUATE VENTILATION  
In Staff Intake Screening Area**

I was recently subjected to a lengthy complaint from a Food Stamp applicant. The complaint was that the eligibility worker in screening had offended both her auditory and olfactory sense when the worker turned her back to the applicant to retrieve a form and in the words of the complainant, "broke wind" in her face. The applicant felt that the worker would not have inflicted such embarrassment and shown such disrespect to her if she had been "a white woman."

I attempted to explain that such unfortunate occurrences can occur without regard to ethnicity (race, color or creed) and that such a spontaneous bodily malfunction could occur by anybody with any applicant. I did assure the applicant that I would attempt to take corrective action with respect to the eligibility worker's "offensive" behavior, but also I believe such a problem is aggravated by the fact that the exhaust or ventilation in the screening area further compounds such a problem.

Further, I will issue a directive to eligibility staff as to how best to proceed should they feel the need to be flatulent.

TO: ALL STAFF  
FROM: FRANK EDMUND

A complaint about a rather delicate matter has come to my attention.

A Food Stamp applicant has complained that her interviewer was flatulent during the screening interview. The applicant states that flatulence is offensive to both her auditory and olfactory senses. In view of this offense which the applicant has been forced to endure, she has voiced this complaint.

Flatulence, creptation, "passing gas," or "breaking wind," may limit the capacity of an interviewer in performing their assigned tasks and completing interviews using the maximum of interviewing skills. Flatulence is a symbol of disrespect. Certainly it was so regarded by the complainant.

When an intake interviewer is flatulent during the interview, the Agency is not represented in the brightest of lights. Flatulence not only contributes to the contamination of the atmosphere but it raises the noise level. Flatulence may result in complaints just as justifiable as complaints about smoking in confined areas.

Unfortunately as it may seem, workers sometimes do feel the need to be flatulent. When, in the future, such need arises in the presence of applicants, the worker should try to anticipate this bodily malfunction. The worker should report to the supervisor, if time permits, this need and excuse himself from the presence of the applicant and relieve himself in the nearest rest room. Rest rooms for both men and women have been provided on floors and can be used for the relief of flatulence.

To be filed in the Intake Screening Interviewers instruction folder.

cc: Ron Gallegos  
Jerry Fishman

Reveal the workings of your own bureaucracy: the *Guardian* gives a free six-month subscription for each Memo of the Week we print. (We also keep your name confidential.)

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# Lowering the

How Rep. Bob Leggett tried to stop a consumer buying service

By Bill Wallace

Rep. Robert Leggett (D-Vallejo), through his administrative assistant in Vallejo, used his influence and the threat of Congressional action in an unsuccessful attempt in May 1975, to stop a consumer-oriented group buying program at the Mare Island Federal Credit Union.

The aide's actions irritated Rep. Ron Dellums (D-Berkeley), who prompted inquiries by the Defense Department and the National Credit Union Administration and an investigation by the Federal Trade Commission for possible violations of state and federal anti-trust laws.

The *Guardian* pieced this exclusive story together from documents on file in Dellums's Berkeley office, interviews with management officials of two Northern California military credit unions and an interview with Leggett himself. Although the controversy has bubbled for nearly a year, no other news medium has covered it, including Leggett's hometown newspaper, the *Vallejo Times-Herald*.

The whole affair began in early 1975 when Consumer Trade Association, an Oakland-based discount buying service, offered its discount buying service to 34,000 members of the Mare Island Federal Credit Union. CTA allows members to buy autos and other household goods at a substantial discount, and it has good credentials as a buying service and an arbitrator of consumer complaints: two of the firm's largest customers are the 82,000 member Berkeley Con-

sumers' Cooperative and the Ralph Nader-based California Citizens' Action Group.

CTA's buying program went over well at Mare Island. Too well in the view of local auto dealers. In early May 1975, Vallejo car dealers Art Kenney (S&K Chevrolet) and Jack Wilson (Wilson-Russell Ford) paid a visit to Leggett's Congressional office in Vallejo and told James Coakley, his administrative assistant, the CTA program was undercutting their prices and hurting their sales.

Coakley responded to their complaints by phoning Harvey Downey, Mare Island's Chief of Industrial Relations, to pressure the credit union into dropping the CTA group buying program. On May 8, 1975, Coakley wrote Leggett a two page memorandum, repeating the businessmen's charges and asking him to "take aggressive action through your sources in Washington, DC, and with the commanding officer, Mare Island Naval Shipyard, to eliminate this continued practice [of offering credit union members the CTA program]."

Leggett told me that after he received Coakley's May 8 memo he asked the general counsel of the National Credit Union Administration to investigate "to determine that no federal law had been broken" in offering the program to credit union members. In other words, he did exactly what Coakley had asked him to do: use his political influence to harass the credit union and try to force it to drop the CTA discount purchasing program. Despite this pressure, the

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# boom at Mare Island

credit union maintained the program.

The CTA learned of Kenney's and Wilson's complaints and Coakley's reaction. CTA feared Leggett would use political pressure to drive them out of Mare Island in violation of the law, and asked Dellums to investigate the affair. Dellums, in turn, contacted the Defense Department and National Credit Union Administration about the incident and both looked into it independently. In June, Dellums asked the FTC to investigate. Incidentally, despite Leggett's suggestion the program violated credit union laws, both the Defense Department and the National Credit Union Administration gave CTA and Mare Island a clean bill of health and found their program lawful and proper.

Dellums said in his June 25, 1975, letter asking the FTC to investigate the incident, "It has been brought to my attention that there is evidence to suggest the possibility of illegal collusion between military installations and private merchants . . . to have Credit Unions serving these installations refrain from offering complete services to their memberships.

"It is bad enough when trade is inhibited by collusion between merchants," Dellums continued. "It is terrible when the government abets such activity."

The FTC declined to confirm or deny to the *Guardian* whether the investigation Dellums requested was underway, but Lee Halterman, Dellums's administrative assistant in Berkeley, told me the FTC had informed Dellums it was looking into the case. In addition,

other sources familiar with the case confirmed the FTC had taken evidence from them on the matter.

The Mare Island incident wasn't the first time Coakley and Leggett used their political influence against a discount buying service and on behalf of local merchants. In his May 8 memorandum, Coakley wrote Leggett he had pressured the Travis Air Force Base Federal Credit Union to drop a new car group discount buying service it had offered. The *Guardian* has independently confirmed Coakley's admission.

Paul Jackson, assistant head of the credit bureau, told me local merchants had "raised a little Cain" with Coakley over the discount service and Coakley had called Colonel James Rock, the base commander, to put the fix in against it. Jackson said Coakley's power play had forced the credit union to play the program down considerably. Coakley later wrote Leggett to take credit for killing the program.

Coakley couldn't be reached at his Vallejo office for comment on the case, but he left word for me to forward any questions to his boss's office in Washington, DC. I called Leggett, and he did not dispute the essentials of the story. I asked him directly: couldn't his office's involvement in this affair be considered an attempt to restrain trade?

"No," he answered. "All we're trying to do is enforce the law as it relates to credit unions. There's a fine line as to what credit unions can and cannot do. Obviously, they can't go out in the street and try to solicit business. That's

what we were concerned with here, whether or not the Mare Island Credit Union was actively soliciting customers."

(Despite this statement, both the Defense Department and the National Credit Union Administration quickly contacted Dellums and Leggett, after Dellums entered the case, to assure them no laws had been violated by CTA or the Mare Island Credit Union, and that the discount purchasing program was both proper and protected by law.)

What about the threatening tone of Coakley's May 8 memo? "We get a lot of interoffice memoranda here," Leggett told me. "Some of them are intended to be acted upon and others aren't. Many times a local congressional aide may recommend action which isn't intended to take place. This may have been one of those times."

(Nevertheless, Leggett actually followed Coakley's suggestion by asking the National Credit Union Administration to investigate the controversy.)

At no time during my interview with Leggett did he criticize Coakley's actions or disassociate himself from them. Nor has Leggett taken any disciplinary action against Coakley: Coakley still is the only man in Leggett's Vallejo office. Despite the intra-agency furor the Mare Island-CTA affair has caused, Leggett clearly believes there was nothing wrong in trying to kill a program that would save 34,000 people a lot of money on new cars. P.S. Don't bother looking for this story in Leggett's home-town newspaper, The *Vallejo Times-Herald*. Although edi-



Rep. Robert Leggett

*'All we're trying to do is enforce the law.'*

torial staffers at the *Times-Herald* knew about the story and Coakley even sent the paper a copy of his May 8 memo, not a word on the flap has appeared. When I asked the paper's managing editor, Wyman Riley, about the controversy, he told me, "I really didn't think there was much there to go with. It just doesn't seem like much of a story to me."

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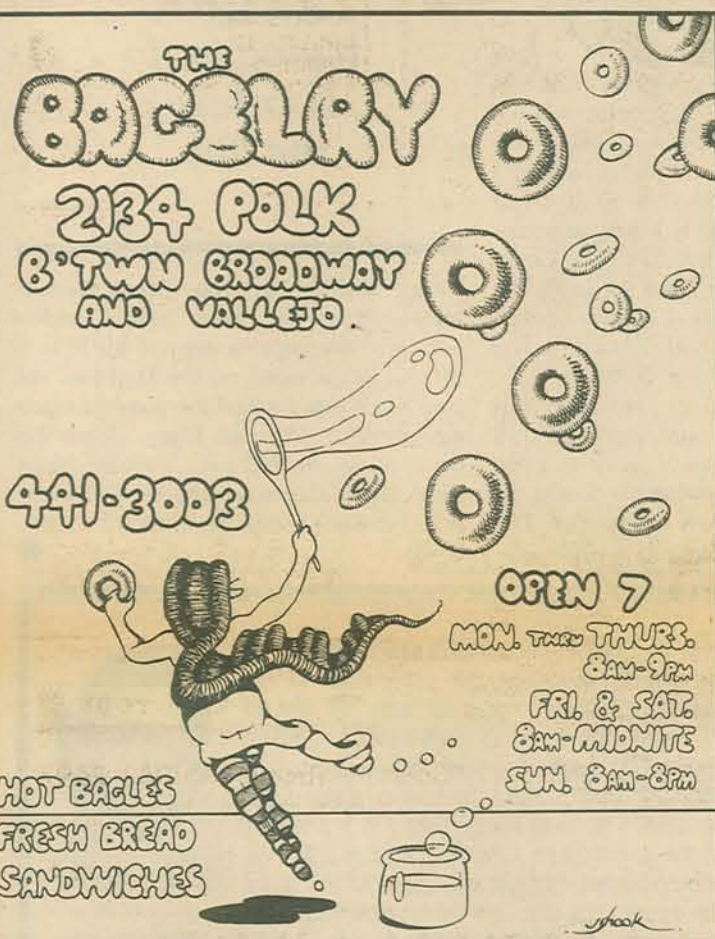
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Exclusive first interview with

# Alleged Zapata guerrillas

By Steve Long

An hour before dawn on Feb. 21, two SWAT teams and several dozen FBI agents surrounded a small Spanish-style stucco cottage in Richmond. They kicked the door down and arrested six persons who were later charged with possession of almost 150 pounds of explosive devices and unregistered firearms. Another man was arrested later that day in a similar raid on a house in Oakland.

At a packed news conference later that afternoon, Charles Bates, head of SF's FBI office, made the first of a series of sensational allegations in a case that has taken several bizarre and mysterious twists and turns. According to Bates, those arrested (and two others apprehended earlier that week after a shoot-out in Lagunitas in Marin County) were linked with the New World Liberation Front and the Emiliano Zapata Unit, two underground guerrilla groups that have taken credit for a number of bombings in the Bay Area in the past two years.

When a reporter at the Feb. 21 news conference asked Bates if the FBI had "broken the back" of the NWLF, Bates answered only that "these six will be out of action for a while." But the Feb. 22 *Examiner* proclaimed that Bates had said the back of the NWLF had been broken.

Despite a gag order prohibiting defense attorneys and the government from discussing the case, leaks from government sources have filled the press with a flurry of disclosures:

►The New Dawn Party was the aboveground arm of the underground Zapata Unit, and the total of nine New Dawn members arrested last February constituted the Zapata Unit.

►The Zapata Unit had been formed with the aid of Jeff Jones, a top Weather Underground leader.

►The Zapata Unit planned to blow up the water supply of Portland, Oregon.

►The Zapata Unit was planning a commando-style raid at the Republican convention next August in Kansas City to assassinate President Ford and presidential contender Ronald Reagan.

►The Zapata Unit was also planning to assassinate California politicians and had kept state Attorney General Evelle Younger and state senator H. L. Richardson under surveillance.

►A Cuban spy, code-named "Andres Gomez," who fled to Mexico after the arrests, had provided technical expertise to the Zapata Unit for the assassination plots.

►The founder and leader of New Dawn and alleged leader of the Zapata Unit, Daniel Gregg "Chapito" Adornetto, 28, an ex-convict, was collaborating with the government and providing information that could be used against his former comrades. But official court documents filed by the government two weeks ago said that Adornetto was making exculpatory statements that tended to clear the other New Dawn defendants of the charges against them.

Bail for the defendants was set at \$100,000 each, and at presstime only three of them had been released — Ellen Kesend, Fred Salkind and Carolyn Williams. To find out the reactions of the defendants to the many charges and countercharges surrounding their case, the *Guardian* requested an interview with Kesend and Salkind, who had previously refused numerous requests to discuss the case from other news media. In agreeing to talk with me and City Editor Bob Levering, the two rejected the advice of their attorneys not to talk to the press.

However, because of the gag order in the case, they did agree with their attorneys not to answer several of the questions we had submitted in advance, including their opinions of the future of guerrilla warfare in the US and their analysis of underground groups such as the SLA, the New World Liberation Front, the Weather Underground and the Red Guerrilla Family.

Despite these restrictions, Kesend and Salkind talked openly about the press treatment of their case, marked by the sensational government leaks; the efforts of the FBI to infiltrate and disrupt the left; and the origins and politics of New Dawn.

This exclusive — and to date, the only —

interview with the defendants begins with their reactions to the recent conviction of Patricia Hearst on federal bank robbery charges:

►What do you think of Patty Hearst's trial and her conviction?

Ellen Kesend: I must preface this with my feeling that nobody deserves to be in an imperialist prison. However, I can't say that I'm particularly sorry in her case. I feel it's very wrong when people turn their backs on their comrades, denounce them, defame them, dead or alive, and do damage to them.

Fred Salkind: We view the trial as some obscure power fight among now almost hysterical forces that have nothing to do with anything progressive — Patty Hearst, Bailey and Browning and the government. The Patty Hearst trial and Patty Hearst have little effect on the movement. The whole thing means very little to us.

►What if she had remained Tania?

EK: She might have still gone to prison, right? That isn't a very attractive proposition, but it would have meant something to the forces and the people that were sympathetic to her. She had become some sort of a heroine because she took a principled stand and took it against her whole background. It was a source of inspiration to people. It would have been a good and positive thing if there had been a political trial. But the fact that it didn't happen doesn't set anything back.

FS: If she had "held her mug" [a prison term meaning staying strong], she would have had friends and supporters the world over. It's a question of your self-respect, or your ass. If you choose your ass, you live with nothing.

EK: She has nothing. Emily Harris said in the paper that she didn't even have anger [toward Patty Hearst]. She felt only pity, because the woman is left with nothing in the world. And she'll always be left with nothing, because people who didn't appreciate her politics certainly had no respect for the stand she took.

►What do you think of the press treatment of New Dawn and of your case?

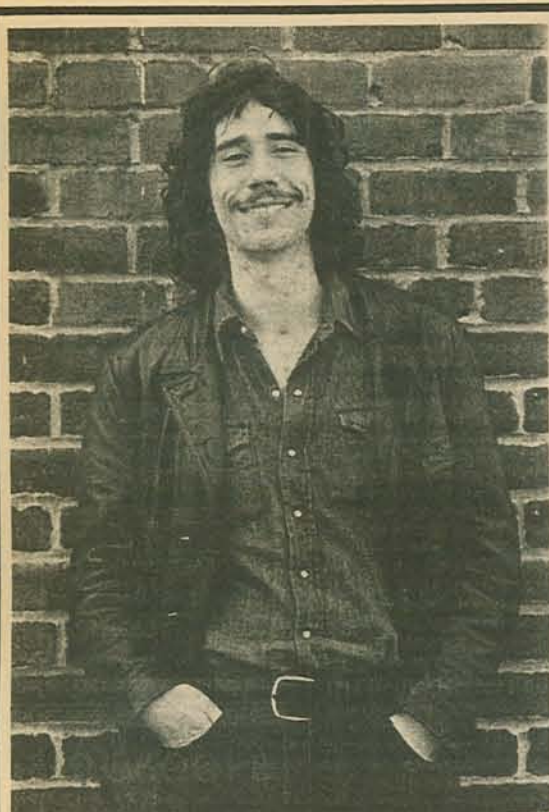
FS: The FBI through the media is seeking to poison public opinion against us with the most incredible kind of lies and fabrications. They're attempting to make us look as bad as they can before our trial, and they don't care how low they go to do it. Before our trial, there was a lot of irresponsible rumor-mongering on the left to the effect that New Dawn and the Emiliano Zapata Unit are the same thing. When we were arrested, this gave the government the perfect opportunity to set us up as the Emiliano Zapata Unit.

EK: The most absurd leaks recently are the Cuban thing and the assassination thing. They say there was some sort of assassination plot in the offing for the Republican convention. Then they say some Cubans were involved in the Zapata Unit, which, they say, is aka New Dawn. Obviously, they are very upset about Angola. They're very upset that Cuba is coming to the fore for genuine liberation struggles in the world today, and taking a very hard line, and probably, excuse me, doesn't give a fuck about what the United States has to say about it. So, they are taking very principled stands all across the world. The government would like nothing better than to scare the living daylights out of people with these stories of Cuban spies among the North American left.

Now, there's this story about the Weather Underground connection, and they came out with another one just over the weekend about the Attorney General of California, Evelle Younger, and the state senator, [H. L.] Richardson, who supposedly were under surveillance. All you have to do is visit our office to see that we don't really have the means to do things like that. It's just patent absurdities, but it's meant to prejudice people. It creates an atmosphere which makes it quite difficult to have a fair trial. They're also trying to pat themselves on the back.

FS: When you have a case like this, they try to tie in everything. They've attempted to smear Wendy Yoshimura by saying we had a connection with her, whereas all that happened was that one of our people, in our capacity as a prison-related organization, went to visit her at Santa Rita [Alameda County jail] twice





Fred Salkind

*'If Patty Hearst had  
"held her mug,"  
she would have had  
friends and supporters  
the world over.'*



Ellen Kesend

while she was being held there. This is made out to be some kind of a link. In fact, all of us go to see many prisoners in jail — political prisoners and politicized prisoners.

Stuff like the Portland, Oregon, water supply story is calculated to make people believe that who they have charged in this case are the kind of fiends who would like to see the populations of large cities dying of thirst by the millions.

▷ But the reality is you might actually be charged with some of these things.

EK: I don't know what the hell they're going to do, because they can produce all sorts of so-called evidence that doesn't even exist, right?

FS: You can see the political motivations behind the story of assassinations at the convention in Kansas City. If we look back at history, four years ago, there was a similar story. Louis Tackwood proved that it was a police set-up for the particular purpose of being able to hold their conventions in atmospheres of fear. [Tackwood, a former LA police department intelligence officer, wrote of these plots in his book *The Glass House Tapes*.]

▷ A lot has been disclosed in recent years about FBI infiltration and disruption of the left. What is your analysis of the success, or lack of success, of the FBI in infiltrating and disrupting the revolutionary movement?

FS: People have got to wake up to what a great extent all our organizations have been infiltrated and manipulated. It's like, whether they be Marxist-Leninist parties or save-the-whales organizations, if they have a potential to make an economic impact on this country, you can be sure they are infiltrated and under surveillance.

EK: That's one of the reasons why New Dawn appreciates Lenin, because he understood that very well. He was living under ostensibly different conditions, but, again, the inimical thing about the US is that things are invisible, be-

cause they aren't supposed to exist.

But in this country where civil liberties supposedly exist, you're not quite as vigilant. And yet, the degree of domestic intelligence is great, to say the least. It's everywhere. That's why it's important to develop structures which include a high awareness of that, and which are able to institutionalize a vigilance against it.

EK: It's necessary to follow along disciplined lines in order to overcome it, and to be able to overcome the government's pitting one group against another, or whatever.

▷ When and how was New Dawn founded?

EK: It was founded in 1974 inside the California prison system. There was a newsletter that was circulating throughout the prisons in California and, eventually, beyond California. In March or April of 1975, an office was started in Berkeley, which was the first public place that New Dawn existed. We started our own newspaper.

▷ What are the politics of New Dawn?

EK: New Dawn is an anti-imperialist, anti-racist and anti-sexist organization. It's a pre-party formation in the sense that we have formed ourselves as a party, but not as in any way the party. We don't consider ourselves to be a doctrinaire group in any way. We do believe in Marxist-Leninist politics, and the creation of a new and really vital communist party in the United States. We are developing cadre who will be engaged in mass organizing. What was happening in Berkeley was the beginning of that. Consciousness of the need for a real communist party is really growing, and we would hope eventually to be part of that.

Right now, our concerns are primarily political education. We were conducting study groups, we were continuing our monthly newspaper, which was going to about 3,000 people, including many prisoners.

We are strongly feminist. I think we've gained a lot from the whole women's movement, and the kinds of consciousness that developed there — the need to transcend a lot of the personal and individualistic ways of thinking that have poisoned us in the past. In that sense, we owe a lot to the new left.

▷ You said you felt a debt to the new left. Do you feel a debt to the old left?

FS: We feel just as much debt to the old left as we do to the new left. We feel very strong roots in the old labor movement, in the days when it was militant and before it agreed to a compromise situation with the government. We are indebted to the vanguard organization of the past, which was the Communist Party. To the new left, we have strong roots also.

EK: Some of the most important of which I would see would be putting into practice a communist lifestyle, in the sense that if you look at New Dawn's membership structure, we talk about living in collectives.

The reason is that we do believe very firmly in putting into practice the ideals that we're talking about, where people do live collectively. We don't have private property. We try and relate to each other very strongly and openly, and put into practice, really, personal politics. I think that's the most important thing that grew out of the new left.

Years ago, there was a wholesale rejection of the old left, thinking it was too disciplined and doctrinaire. It's taken us a long time to understand that it's necessary to go back to the theory that shaped the old left because organization and discipline really means something.

It's like in the late Sixties and early Seventies, there was a tremendous revolutionary thrust in this country, but it didn't go through to the logical conclusion because people had no organization to go into. There was no way for people to concentrate their energies, and push forward. It's taken a long time, and a lot of setbacks for us to understand this, and to go back and study the theory that our parents might have studied in the Thirties.

▷ What specific events caused the creation of New Dawn?

FS: New Dawn came into being not as a response to any particular thing, but in response to a need people felt to put together this kind of organization. We, as individuals, have come through the same way.

EK: Really. That's why the cadre members of New Dawn come from very disparate backgrounds.

FS: Yeah, we're such a collection you wouldn't believe.

EK: Really, we're not just a collective, but a collection of people.

FS: A collection of characters. No two of us have similar backgrounds. Almost all of us, in fact, had practically nothing in common.

EK: We wouldn't have found each other in any other way.

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# Found: The lost art

For Bay Area cookbook publishers,

By Mickey Friedman

If there is a new Bay Area cuisine, it is made up of whole grains, fresh vegetables, brown rice and yogurt. In cookbooks published here recently, which presumably reflect local tastes, there is only a passing distant nod at that all-American phenomenon, the rare steak, and never a mention of that abomination that used to haunt so many recipes, Campbell's Cream of Mushroom soup.

Local publishers, like SF's 101 Productions and Concord's Nitty Gritty Productions, are putting out a different kind of cookbook — far from the classic recipe compendiums of the past. Their books are handsomely produced paperbacks, concentrating on one area of food, like soups or vegetables, and are usually illustrated with fetching drawings of green onions and bunches of parsley. The authors are often personal and whimsical in their approach. One suspects the appeal of the local product is at least as dependent on style — fine graphics, spacious pages, a general aura of well-being — as on substance.

The atmosphere and romance of locally published cookbooks is an attitude toward life, a kind of California Natural Lifestyle Ideal. Who, frazzled by the urban pace, hasn't dreamed of an environment filled with the smell of the bubbling stockpot, of plucking vegetables ripe from the earth, or lovingly baking rich crusty loaves of bread each week?

These books offer us a mode of escape as gripping as any novel. They promise us health and goodness and sensory delight — a world of stone-ground wheat and fresh tomatoes, zucchini and eggplant. Quite possibly, the California cookbook is the closest many of us will ever get to our ideal California.

Lots of people seem to be attracted by the ideal California portrayed in Bay Area cookbooks. At 101 Productions, SF's largest cookbook publisher, last year's business almost doubled over the previous year. Nitty Gritty, 101's East Bay counterpart, reports that sales have never been better. Each firm now has over 30 books in print and is distributed nationally and in foreign countries.

Since the natural foods enthusiasm is only now reaching some areas of the country, Bay Area publishers are reaping renewed benefits. "When we first started, we had extremely poor sales in the Midwest and South," Jacqueline Killeen, executive editor of 101 Productions told me. "We raised hell with the salesmen, and they said the books were just too avant-garde. Now, sales in those areas have skyrocketed."

Although both exude the natural foods aura, 101's publications are more strictly in that line than Nitty Gritty's. 101's cookbooks "are almost all natural foods books," says Killeen. "We're purist in our notions of what a cookbook should be."

Nitty Gritty gears their publications to new innovations in the cooking field, or trends they see developing. Consequently, they have a crockery pot cookbook, a cast iron cookbook, a wok cookbook and soon will have a microwave oven cookbook. "We look for anything new in the line of food," says editor Jackie Walsh.

101, Nitty Gritty and their imitators have spawned a completely new look in cookbooks, and they are rolling off the presses in ever-increasing numbers. I recently investigated both the new and the old, and as a side effect found myself in the kitchen whipping up muffins, Eggplant a la Provencale and many other delights. Reading about it might have the same effect on you, so dust off your skillet and proceed.

By far the biggest selling local cookbook is the classic *Whole Earth Cookbook* by Sharon Cadwallader and Judi Ohr (\$3.95). *Whole Earth* has sold more than 750,000 copies since it was published by San Francisco Book Company in 1972, and it's easy to see why. The book is a plain, straightforward, no-nonsense production, and furthermore it is spiral-bound so it will lie flat, a terrific bonus.

The recipes are simple to make, and *Whole Earth* came out at the exact moment to take advantage of the first natural foods craze.

"*Whole Earth Cookbook* was the first book to say the interest in natural foods was rational, not just some hippie cult," says Patricia Holt, of San Francisco Book Company. The book contains information on nutrition as well as recipes. "California Quiche" has become a regular dish in some vegetarian households I know.

**California Quiche**

1 pound summer, zucchini, yellow (or mixed) squash, or chopped Swiss chard, or mixed squash and greens

½ onion, thinly sliced

4 eggs

1½ to 2 cups grated cheese — Swiss desired, any will do

salt and pepper to taste

½ tsp. each of dried oregano and basil.

Steam squash and onion. Do not oversteam. Meanwhile beat the eggs and add the grated cheese. Mash squash, don't puree as chunks are good, and add to eggs. Add salt, pepper, oregano, and basil. Pour into greased baking dish and bake covered in 325° oven until set, about 30 to 40 minutes.

San Francisco Book Company has recently published a welcome sequel, *Whole Earth Cookbook 2* by Sharon Cadwallader (\$4.95). *Whole Earth 2* is identical in format to *Whole Earth*, and contains the same brown rice-bean sprouts cuisine. I should point out that although Cadwallader is very sympathetic to the vegetarian position, her cookbooks do contain recipes for meat.

Trailing *Whole Earth* in sales, but the second biggest seller in Bay Area cookbooks is the *Tassajara Bread Book* by Edward Espe Brown (\$3.95). Published by Shambhala Publications in 1970, the *Bread Book* has sold more than 300,000 copies. Physically, the book is extremely attractive, and the directions are easy to follow. Surely anybody who wants to bake bread can benefit from this book's explanations, written by a former cook at the Tassajara Zen Monastery. Although most of the book discusses yeasted bread and pastry, there are also sections on unyeasted bread, muffins, quickbreads and desserts. The procedure is to give a basic recipe, then tell all the variations that can be tried. Here's the Tassajara classic muffin recipe:

**Whole Wheat Muffins**

2 cups whole wheat flour

2 tsp. baking powder

½ tsp. salt

1 egg, beaten

¼-½ cup honey or molasses

1½ cups milk

1½ cups milk

Combine the dry ingredients. Combine wet ingredients. Fold quickly wet and dry together, just until flour is moistened. Spoon into greased muffin tin. Bake at 400° for about 20 minutes.

With the Bay Area's lively interest in nutrition, it's probably not surprising that the biggest single subject for local cookbooks is the fresh vegetable. Ingenuity abounds in this area, and anyone who has access to fresh produce need never run out of ideas from one harvest to the next.

101's biggest cookbook seller is in this vein — *Vegetarian Gourmet Cookery* by Alan Hooker (\$4.95). Published in 1970 and still going strong, it has sold more than 100,000 copies. "It was one of the first of the new vegetarian cookbooks," says Jacqueline Killeen. "It has enormous competition now, but it didn't at the time." *Vegetarian Gourmet Cookery* is luscious-looking in the California style, with wholesome green pages. For soups, Hooker recommends cooking vegetables in the pressure cooker first, which seems somewhat unusual, but for the most part the book is full of recipes that you might want to try. For example:

**Baked Onions with Cheese**

Peel and cut in half;

good, firm onions

Place in pan with cut side up and sprinkle with: basil leaves rubbed to powder in palm of hand herb salt

bread crumbs

Parmesan cheese



# of home cooking

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Sharon Cadwallader, author of *Whole Earth Cookbook 2*.

California cookbooks offer us a mode of escape as gripping as any novel. They promise us health and sensory delight — a world of stone-ground wheat and fresh tomatoes.

Bake for 15 to 20 minutes at 350°, until tender. Serve garnished with a strip of pimiento.

Nitty Gritty's *Vegetable Cookbook* (\$3.95) is, in my opinion, the handsomest of all the Nitty Gritty books and would make a great gift for anyone who gets turned on by veggies. Author Paul Mayer has a somewhat idiosyncratic method of cooking green vegetables which involves a handful of sugar, but otherwise the book is full of good recipes. I tried the following and liked it very much:

#### Eggplant a la Provencale

2 lbs. tomatoes  
1 stalk celery  
2 carrots  
1 onion  
1 tbsp. parsley  
¼ cup olive oil  
2 cloves garlic  
basil, salt, pepper  
¼ cup dry red wine  
2 medium eggplants  
flour for dredging  
¼ cup butter  
2 cups grated Gruyere cheese

Peel, seed and chop tomatoes. Finely chop celery, carrots, onion and parsley. Heat olive oil in saucepan. Add garlic through a press and chopped ingredients. Season to taste with basil, salt and pepper. Cook slowly until thick. Add wine and continue cooking until it thickens again. Set aside. Wash and dry eggplants. Do not peel. Cut into slices. Dredge in flour and shake off excess.

Melt butter in large frying pan. Fry eggplant slices in foaming butter until browned on both sides. Place a layer of slices in the bottom of a shallow baking dish. Cover slices with half of the tomato sauce. Cover sauce with half of cheese. Repeat layers. Bake in a hot oven (425°) until cheese is melted and crusts on top, and dish is sizzling hot. Let rest 5 minutes before serving. Makes six to eight servings.

Celestial Arts, in Millbrae, has recently added a handful of cookbooks to the pot, with *The Ultimate Soup Book* (\$4.95), *The Egg Book* (\$4.95), *French-Gourmet Vegetarian Cookbook* (\$3.95) and *The Greengrocer Cookbook* (\$4.95).

Far and away my favorite is *The Green-*

*grocer Cookbook* by our man at the produce market, Joe Carcione, who has a Chronicle column and regular spots on KCBS-AM and KRON-TV. As a dedicated Carcione fan, I was bound to like his book, which is folksy and down-to-earth and full of pointers on the fresh fruits and vegetables which he obviously loves and respects. I especially appreciate the little side-lights Carcione throws in, such as that cooked beet leaves "have a nice soft feel to your mouth."

Not all the recipes are Carcione's own. In the back of the book he thanks lots of places like the Florida Avocado Administrative Committee for contributing recipes. But he also thanks Frances, Gail, Josephine, Katherine, Madeline, Roberta and Barbara Carcione. Adding to the family feeling, Carcione's father wrote the introduction. Carcione has marked his special favorite recipes with a little sprout, and this Neapolitan Tomato Sauce rated two. According to Carcione, "This delicious all-purpose sauce is one of the foundations of all good Italian cooking; for vegetable dishes, spaghetti or casseroles."

#### Neapolitan Tomato Sauce

12 fresh tomatoes  
4 cloves garlic  
1 medium white or yellow onion  
1 bay leaf  
3 tbsp. olive oil or salad oil  
salt and pepper

Blend 12 fresh tomatoes in electric blender. Remove to saucepan, bring to boil, and then reduce heat to simmer. Meanwhile, heat 3 tablespoons olive oil or salad oil in frying pan. Slice 4 cloves of garlic and saute slowly in oil until golden brown. Pour hot tomato mixture into the garlic mixture and add one sliced onion, one bay leaf, salt and pepper to taste.

For vegetables, simmer 15 minutes and add your favorite vegetable, continue cooking till tender. For spaghetti sauce, simmer slowly for one hour.

The *French Gourmet Vegetarian Cookbook* by Rosine Claire, has a couple of problems that bother me. First, it won't lie open on the counter, and second, the typeface is too small to read easily from a distance. When you're whirling around the kitchen wondering where you stashed buckwheat groats, you don't want to have to apply your nose to the page to find out what to do next.

Friends of the stir-fry will be happy to learn that Chinese cookery rivals vegetables as a favorite topic for cookbook publishers. Woks have apparently become a way of life for a great many people, judging from the number of cookbooks on the subject. *The Wok: A Chinese Cookbook* has been a big success for Nitty Gritty, selling more than 200,000 copies.

Yerba Buena Press, a division of Taylor & Ng, the cookware store on SF's Howard Street, has published two books on the subject: *Wokcraft*, and the recent *Chinese Village Cookbook: A Practical Guide to Cantonese Country Cooking* by Rhoda Yee (\$3.95). *Chinese Village Cookbook* is illustrated with photographs showing how to use various utensils, and it has a helpful glossary of ingredients, also illustrated with photographs, so you'll know what to look for on the shelf when you need bean thread, bitter melon or cloud ear fungus. My favorite recipe in this book, although I haven't tried it, is for "Mother's Brew," or "Gai Jow," which is supposed to cure postpartum depression. Considering the amount of alcohol it contains, it would probably cure most other kinds of depression, too.

#### Mother's Brew (Gai Jow)

2-3 lb. fryers, chopped into 2-inch pieces  
12 dried mushrooms, soaked for one hour  
2 dozen dried lily buds, soaked for one hour  
1½ cup dried wood fungus (moak yee) soaked overnight  
6-8 dried red dates  
¾ cup raw peanuts, shelled  
2 chunks crushed fresh ginger roots, silver dollar size  
4 quarts water  
1 to 1½ cup whiskey or rice wine  
2 tsp. sugar salt to taste  
3 tbsp. oil

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continued from previous page

Preparation: Squeeze mushrooms dry. Discard stems and cut caps in 1/2-inch wide slices. Clean wood fungus by removing hard particles and pinch off stems. Tie each lily bud into a knot and pinch off tough end.

Cooking: Heat 3 tbsp. oil in wok. Brown crushed ginger chunks with chicken pieces then transfer to soup pot. Next, brown lily buds, mushrooms and wood fungus. Set aside. Add red dates and raw peanuts to soup pot, cover ingredients with water and bring to a boil. Turn heat to medium for 45 minutes. Add lily buds, mushrooms, wood fungus. Simmer for 20 more minutes. Add 2 tsp. sugar and salt to taste. Just before serving, add the whiskey or rice wine.

Yee notes that this tastes even better after a day or two.

Owlswood Productions, a firm whose books have a more traditional look than most Bay Area publishers, entered the Chinese Cookery fray in 1974 with *The Wok Way* by Winnie Tuan (\$1.95), giving lots of tasty-sounding variations on the stir-fry.

My vote for best Chinese cookbook, however, goes to 101's *Regional Cooking of China* by Margaret Gin and Alfred E. Castle (\$4.95). This book is not only a cookbook, but a series of short essays on China: its history, regional contrasts, religion as it relates to food, the Mandarin cuisine, and the Chinese kitchen. We learn that "The 'soul' of a food is its *hsien* (sweet natural flavor) and *hsiang* (aroma). Both are treated with reverence. *Hsien* can sometimes be simulated, but never *hsiang*, for it is contained in the basic oils of food like onions, chicken fat or mushrooms to be released in cooking." The book is delightful to look at and read, even if you've never held chopsticks. Here's Gin and Castle's recipe for Cantonese Barbecued Spareribs:

### Barbecued Spareribs

3 lbs. lean pork spareribs  
1/4 cup each hoisin sauce and sugar  
1 tbsp. rice wine or dry sherry  
1 tbsp. oyster sauce  
1/2 tsp. saltpeter (optional)

Cut spareribs in half lengthwise and crack ends. Keep in two pieces. Rub with mixture



Edward Espe Brown, author of the *Tassajara Bread Book*.

## Local bread books range from 'Breadcraft' to 'Bread Sculpture.'

of remaining ingredients and marinate at least 4 hours. Place in single layer on rack in roasting pan. Cook, turning and basting, in a preheated 400° oven for 10 minutes. Lower heat to 375° and continue cooking, turning occasionally and basting for one hour. If cooking over charcoal, cook on high rack and watch carefully. Turn occasionally.

Bread is another prime topic for cookbooks, with *Breadcraft* from Yerba Buena (\$3.95), *Bread Baking* from Nitty Gritty (\$3.95), *Bread Sculpture* (\$2.95) from 101 (about making edi-

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ble sculptures), and *Bake Bread* from Owlswood (\$1.95). San Francisco Book Company will break bread with the others when *Jake O'Shaughnessy's Sourdough Book* is published this fall.

The egg, long a victim of the cholesterol controversy, seems to be making a strong comeback these days. *Egg Cookery* (\$4.95) is on the way from 101 and Celestial Arts recently published the aforementioned *Egg Book* by Gayle and Robert Fletcher Allen. The Allens tell how to do almost everything with eggs, including roasting, boiling, poaching, scrambling, frying, basting and baking, as well as making omelets, souffles, mousses, custards and other dishes where eggs are a primary ingredient.

*Bohemian San Francisco* by Clarence E. Edwards (\$3.95), a fascinating bit of San Franciscana, first appeared in 1914. Norman Shea of Silhouette Press showed the good judgment to reprint a facsimile edition in 1973. More a restaurant guide to the eateries of the time rather than a cookbook, *Bohemian San Francisco* does contain 63 recipes. An especially intriguing one, for "Snails a la Bordelaise," begins "Put ten pounds of snails in a covered barrel and keep for ten days." If you're out of barrels, however, you might prefer to try *Chicken a la Leon d'Oro*:

#### Chicken a la Leon d'Oro

Cut a spring chicken into pieces. Place these in a pan containing hot olive oil, and season with salt and pepper. Turn the chicken until it is thoroughly browned and add finely chopped green peppers. Let it cook awhile then add a finely chopped clove of garlic and a little sage. Put in a small glass of Marsala wine, tomato sauce and French mushrooms and let simmer for ten minutes. Before taking from the pan add half a tablespoonful of butter and serve on a hot plate.

If vegetables, bread, eggs and Chinese cooking are well-covered by most local publishers other areas of food have remained considerably more esoteric. One extremely unusual cookbook, and an item for which the world may not be quite ready, is 101's *Innards and Other Variety Meats* by Jana Allen and Margaret Gin. "Innards are begging to be understood," the authors write, and this book will certainly help in that understanding. Unfortunately, although I agree absolutely in theory that heart, tongue, kidney, tripe, heads and such should be consumed rather than wasted, something in me doesn't want to eat chicken feet, no matter what anybody says. Here's what Allen and Gin say:

"Chicken Feet: Stock made entirely from chicken

feet is very rich and gelatinous. The same holds true if chicken feet are added to a prepared chicken broth. Additionally, chicken feet added to any stew during the cooking period further enriches the sauce, thus enhancing the flavor. The best thing, however, is eating the chicken feet that are left. Dip them in a Tabasco-flavored soy sauce and eat as a meat side dish."

The book is quite handsome, and if you're of a level of consciousness to appreciate marrow dumplings or pig's stomach braised in soy sauce, I highly recommend it.

On a sweeter subject, *Honey Feast: A Sampler of Honey Recipes* (Apple Pie Press, \$3.95) is the handwork of Gene Opton and Nancie Hughes. The authors take us through Honey breads, savorys, main dishes, vegetables, pastries, fruits, and syrups. Anyone who likes to bake but has become disillusioned with sugar will find a wealth of things to try here. For instance:

#### Whole Wheat Nut Cookies

1 cup whole wheat flour  
1/2 tsp. baking soda  
1/2 tsp. salt  
1 1/3 cup melted butter  
1/8 cup honey  
1/2 tsp. vanilla  
1 egg  
1 cup walnuts, chopped

Preheat oven to 375°. Sift flour, soda, and salt together into a small mixing bowl. Combine the butter, honey, and vanilla and stir in. Add the egg, mix into batter and stir in walnuts. Drop by the teaspoonful on ungreased baking sheets. Bake about 10 minutes until lightly browned. Cool on racks. About 3 dozen.

Ten Speed Press published *Backpacker's Cookbook* (\$3.95) designed to be your companion on the trail, in 1974. The recipes understandably concentrate on cooking with dehydrated foods such as tomato crystals, instant mashed potato and lemon juice crystals which don't sound particularly appetizing. But the book provides lots of useful information about equipment to take along, suggested menus, what (and how) to pack, how to set up a trail kitchen and other topics of interest.

Ten Speed also publishes *Ramoses' Guide* (\$4.95), recipes for 680 wine drinks, from a "Frigid Quack" (frozen raspberries, lemon juice, and Cold Duck) to "The Archbishop" (orange, cloves, brown sugar, port and brandy, heated).

*Thistle Eaters Guide* (Fleat Press, \$2) should be a boon to artichoke lovers, but I was discouraged that a great many of the recipes called for frozen or canned artichoke hearts, which offends my California fresh-veg sensibilities. ■

## A vegetarian library

... with special attention to the recipe-per-dollar ratio

By Chuck Fager

First of all, there are almost as many kinds of vegetarians as there are astrological houses. So it is proper to ask of anyone proposing to evaluate vegetarian cookbooks not "What's your sign?" but "What's your schtick?"

Is the guide merely a "Lacto-ovo veggie," one who eschews meat but eats eggs and dairy products? Or perhaps he or she is a "Vegan," who stays away from any food containing animal products, including dairy and egg dishes? How about "Vitarrians," who avoid grains, legumes, nuts and seeds, on the theory they are alive and eating them is killing and enslaves humans to the "Seed Principle" — which is considered the source of depravity and degeneration. Some go even further as "fruitarians" (Gandhi was one, so is Dick Gregory), and they usually eat only raw food.

Then there are various cultic diets, of which the macrobiotic is the most well-known. All these schools have their cookbooks, and the variety of cuisine they offer is incredibly broad. So broad in fact, that I doubt whether one reviewer could possibly do justice to the whole spectrum. I know I can't, for ideological as much as gastronomic reasons.

So in the spirit of full disclosure, let me put on the record where I'm coming from. I am a Save-Your-Life-Diet-For-A-Small-Planet-Lacto-Ovo-Vegetarian-Of-The-Loose-Observance. I rarely buy meat, almost never cook it at home, and even then usually only as a flavoring in soup or stew. But if I'm on the run downtown, I'm not above wolfing down a couple of Jack-in-the-Box tacos or even, heaven forgive me,

a hamburger, and I can't even get enough of a certain friend's chicken soup. My tastes are basically square and middle-American, and I want my vegetarian food to resemble the meat-and-potatoes diet I was raised on to the greatest extent possible. I am also hopelessly biased against most cultic approaches to food; I like brown rice as much as the next person, but my guru is Adelle Davis (God rest her soul) more than George Oshawa. Thus, although I examined several cultic-type cookbooks during the research for this piece, I have disqualified myself for cause as a judge in their case, because I couldn't give them a fair trial.

But enough confessions. My recommended vegetarian cookbook library begins with two volumes: *Diet For A Small Planet* by Francis Moore Lappe (Ballantine; revised paperback edition in a spiral format, \$5.95) and *The Miracle Nutrient* by Carl I. Flath (Bantam paper, \$1.95).

Lappe's book is where you will find what I consider the most sensible apology for vegetarianism, which comes down to the fact that enough food to stop famine in the world is fed to American cattle each year, which keeps the Third World hungry and us heart-attack prone. There is a fine introduction in the revised edition that puts the issue in the worldwide context in which it belongs, in a presentation that is vigorous but not hysterical. Flath's book is similar to the one by Dr. David Reuben called *The Save Your Life Diet*. The thesis of both is that the heavy processing of most food that most Americans eat, along with our high dependence on meat, has robbed our systems of

continued next page

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In 'The Miracle Nutrient,' Carl I. Flath presents a fiber regimen that reduces to simple rules of thumb: avoid meat, eat lots of fresh vegetables, fruits, nuts and whole-grain breads.

continued from previous page  
food fiber, which serves very important disease prevention and weight control functions.

There are recipes in both books, and Lappe's explanation of protein complementarity, by which various incomplete vegetable proteins are mixed together to provide complete nutrition, will provide you with a guiding concept that you can apply to almost any meal plan. Flath's fiber regimen similarly reduces to simple rules of thumb: avoid meat, eat lots of fresh vegetables, fruits, nuts and whole-grain breads.

Two cookbooks that fit well into these approaches are Ellen Ewald's *Recipes For A Small Planet* (Ballantine, \$1.95) and *Uncle John's Original Bread Book* by John Rahn Braue (Pyramid, \$1.25). Braue's book is especially valuable to bread-lovers, because it contains more than 250 recipes for most kinds of bread, muffins and pancakes you can imagine.

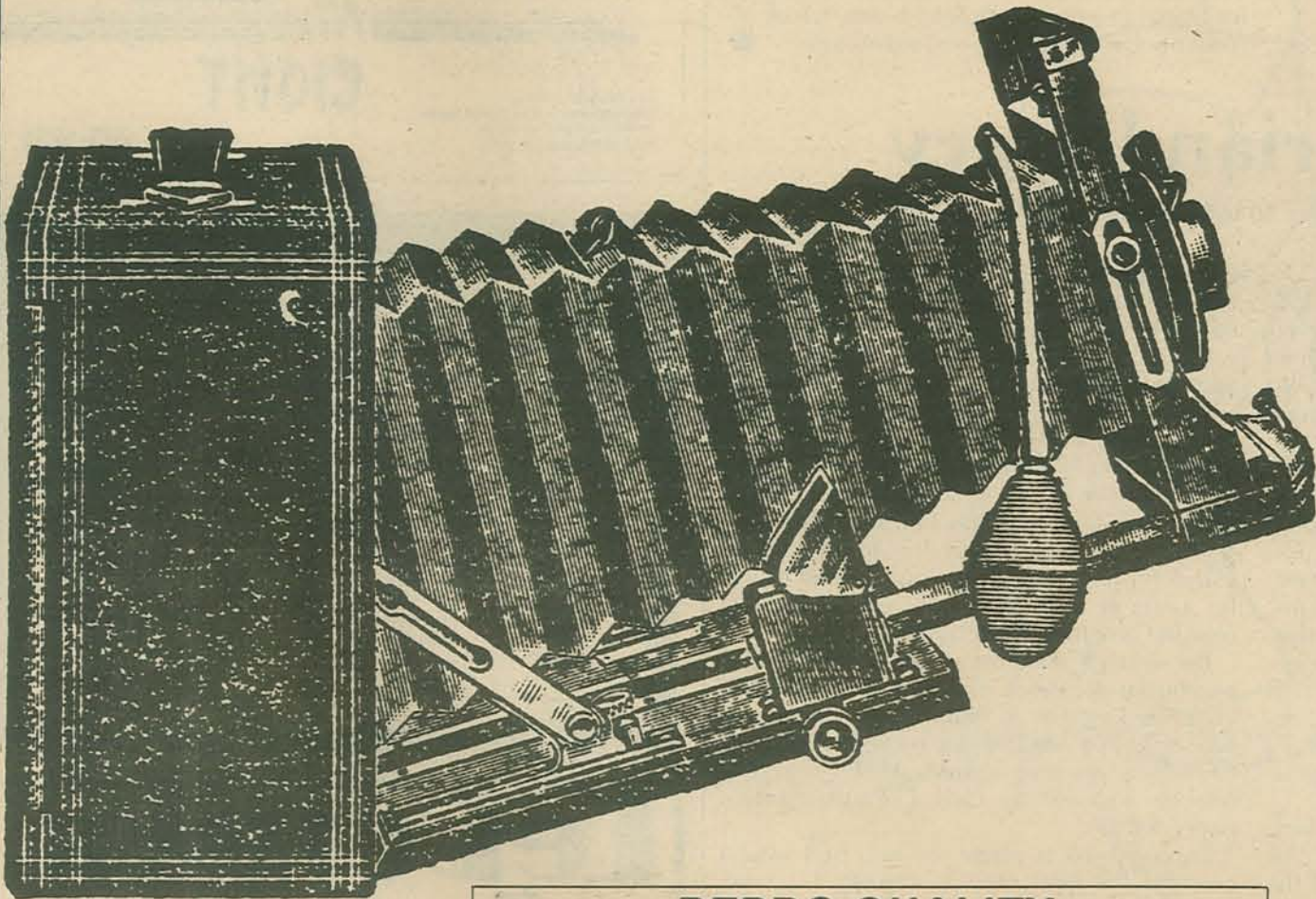
Its price makes it a bargain too; in fact, it is a good illustration of one of my main principles of cookbook evaluation: what I call the recipe-per-dollar ratio. If you look over the bulging cookbook shelf at any well-stocked bookstore, you will find any number of volumes which are long on white space, chock full of illustrations (the current trend is toward free-hand pen-and-ink drawings) and high in price, but rather short on actual recipes. When I look a cookbook over, I divide the number of recipes by the price; the result is revealing and useful. In this case the ratio is 200 recipes per dollar, which is just about as high as you will find.

With these volumes as a core, one way to fill out your kitchen bookshelf would be to take a trip to your local bookstore. There you will probably find several general vegetarian cookbooks, and several more of the "natural foods" variety. Two of these that look good to me are *The Vegetarian Epicure* by Anna

Thomas (Vintage, \$4.95), and *Vegetarian Gourmet Cookery* by Alan Hooker (101 Productions, \$4.95). Thomas's book contains a number of interesting original dishes and includes a menu section of "almost one-dish meals." But the recipe-per-dollar ratio is revealing: for your five bucks you only get 262 recipes, about 53 per dollar. Hooker's book is much better, 600 recipes total, for a ratio of 120 per dollar.

But if I were you, I wouldn't bother with the local bookstore because for the same ten bucks that these two books would cost you, I know where you can get seven vegetarian cookbooks by mail with more than twice as many recipes of all kinds, a ratio of more than 200 per dollar. Here's how: the first four titles are: *Vegetarian Cookery* by Janet Walker; *Vegetarian Cooking Made Easy and Delectable* by Veronica Vezza; *Vegetarian Delights* by K. R. Mehta; and *Vegetarian Gourmet Cookbook* by Joyce McKimmel. These books are published by Wilshire Book Company, 12015 Sherman Road, North Hollywood, CA 91605, and cost \$1 apiece, plus 25¢ each for postage. They are sold mostly by mail. The other three are: *The Soybean Cookbook* by Lager and Jones (\$1.45 paperback); *Soybean Protein Recipe Ideas* by Nancy Snider (95¢ paperback); and *International Vegetarian Cookery* by Sonya Richmond (\$1.95 paperback). All these are published by Arc Books, a division of Arco Publishers, 219 Park Avenue South, New York, NY 10003.

Because these publishers are not giants and don't command elaborate distribution systems, these books are only rarely found in any quantity on a single bookstore's shelves. But you can get them all without leaving home. And they, along with Uncle John and the *Small Planet* books, should keep you plentifully supplied with vegetarian cooking ideas and recipes for a long time to come.



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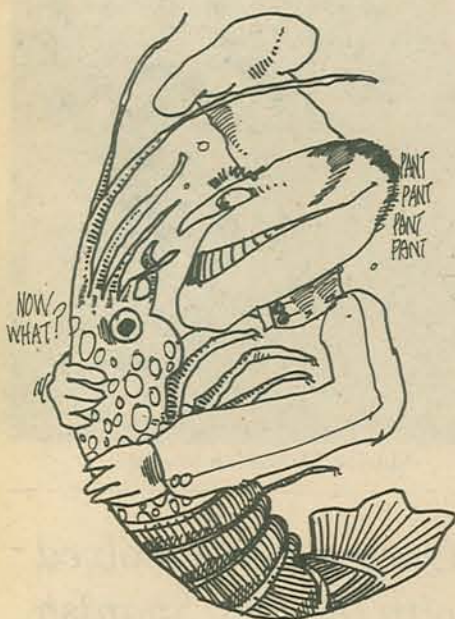
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## To dine in Madrid

You sit down at midnight to conclude a meal that began at noon.



A portrait of an eight-foot-tall prawn bore the name 'El Rey de las Gambas.'

**Editor's note:** Critic-at-large Shindler concludes this journal of his hegira abroad with some notes on the joys of Espana.

Normally, I hate getting into a strange town (and country) at a late hour. But getting into Spain, and in this case, Barcelona, was different.

The Iberian clock runs a good deal later than American, British or French clocks. In the States and France, and particularly in England, where pubs close at 11 pm, midnight is considered a pretty extravagant hour. In the cities of Spain, the citizens are just beginning to sit down to dinner at a little before midnight — and this is to conclude a meal that began, for all due purposes, at noon of that day.

The Spaniard eats constantly, just one long meal beginning with lunch, followed by evening snacks, a Rabelaisian romp through the wine and sherry bars that surround the plazas, followed and finished by a huge, wine-logged supper, which is a delight to sleep off, if you ever find your way home again. Drunkenness isn't a problem in Spain; it's the status quo.

So, arriving in warm Barcelona at 11 pm, after weeks in the anal retentive fenfog of France, I was filled with anticipation of good gluttony and multilingual intoxication. I didn't have to look out the window of the oversized Toonerville trolley that had carried me from Marseilles to Barcelona to know that I was in town — the smell of seafood preceded Barcelona by many a mile.

I careened off of the train into the first fleabag hotel that swore (falsely) that it had hot water ("Just run it for awhile," they told me, assuming, I suppose, that the water would be heated by friction through the pipes). Then I stumbled, famished, into Barcelona's dock district, a spit of land into the Mediterranean called the Barceloneta, "little Barcelona." The first restaurant I saw turned out to be quite a find. Over a stunning portrait of an eight-foot-tall prawn was the name "El Rey de las Gambas" — "The King of the Giant Prawns" — a well chosen name, since indeed the specialty of the house was the biggest prawns I've ever seen in all my years of chronic dyspepsia.

Inside, the restaurant was decorated in basic dump, a point I didn't notice for some time since my nose, catching a very strong seawind of garlic, parsley and peppers had rendered me blind to anything as mundane as formica tables and plastic chairs. I was in the midst of a food frenzy for prawns in garlic sauce and was a desperate man. I ordered a plate of *gambas*, some bread and a small bottle of white wine ("We don't have small bottles," the waiter told me, and proceeded to bring me a quart. At 50¢ a quart for good Spanish wine, I wasn't about to complain, not me).

The prawns, not to mince words, were incredible — a vast plate of about two dozen,

heavy with garlic, so big that I couldn't eat the shells (a niggardly and potentially dangerous habit developed out of a shameless inability to waste a single morsel) without slicing my trachea open like a beanbag. Even the bread was a wonder after weeks of pale, thin-crust French baguettes — here was a dark peasant bread with a crust the thickness of a small brick wall, cut from a loaf bigger than a bread box (though smaller than a garage). The cost of the *gambas* was a little under a dollar, so, realizing well that I might be devoured by a rampant Japanese monster on the way back to my fleabag, and never again have the opportunity to taste this conclusive proof of the existence of God, I had another plate. I also began to understand why they don't serve small bottles of wine, as I ordered my second bottle.

From that night on, Barcelona became a fanatical obsession, with the strategy for the day's meals carefully thought out, and my weight, which had dropped by some ten pounds in France, steadily climbing back to a point at which I might consider challenging Muhammad Ali for the title. Lunches would be spent eating *caracoles* (snails) at Las Caracoles in the Gothic Quarter, where chickens are roasted on a spit in the middle of the street, driving tourists and locals to the brink of culinary madness.

Early evenings are the most exciting part of this gluttonous monomania. At around seven, the Spaniard repairs to one of the many streets lined with *tascas*, taverns that serve wine, sherry and snacks called *tapas*, and drinks him or herself silly while filling up on goodies along the lines of mushrooms with garlic and parsley, pimientos sprinkled with garlic, pickled cauliflower, salt cod, fried bread crumbs, stewed quail and baby eels boiled in oil. That sort of thing, you know, bearing no resemblance to the crocks of velveeta and the wieners fried in 30-weight that pass for bar snacks on this side of the Atlantic.

Supper for me would often be ramblings along the Barceloneta, eating at El Rey or its competition or wandering over to the beach area to places like the Casa Costa, a beach-front restaurant fabled for its *paella*. No *paella Valenciana* here, with its insipid chicken or rabbit. This was *paella marinera*, heavy with prawns, crab, mussels, clams and chunks of cod and abalone.

Madrid shifted my emphasis from seafood to Hemingway, a ghost who hovers over the bar at the Palace Hotel, given fame in *The Sun Also Rises* when Jake invites Lady Brett there for a final drink and she utters over a martini: "Bar-men and jockeys are the only people who are polite anymore." In *Papa Hemingway*, A. E. Hotchner fueled this fame by describing the bar as "... the nerve center of Madrid's social intrigue, where every woman looks like a successful spy." Today the Palace Hotel bar is pretty tame, filled with a few double-knit tourists with wives in tow and no, definitely no, Mata Haris.

Chicote's is a little more atmospheric, with smoke rising seductively from private booths and bartenders of unimpeachable integrity. The air is smoky at Chicote's and you could almost hear Hemingway's rollicking laughter rising above the bar chatter.

My final encounter with Hemingway was at the Casa Botin, one of the oldest (founded 1725) and most fabled restaurants in all of Spain. In the final pages of *The Sun Also Rises*, Jake takes Brett to Botin's to dine on roast suckling pig from Segovia and to drink rioja alta wine. "It is one of the best restaurants in the world," wrote Hemingway. He goes there again in *Death in the Afternoon* with his mythical "Old Lady" to dine on the suckling pig rather than think "of casualties my friends have suffered." Unlike France's three-star monuments to pretension, Botin is simple and innocent, with waiters who understand the need for privacy, wine served in embossed crocks and dinners that cost (including wine) in the area of \$7.

There is a striking film on the Spanish Civil War entitled *To Die in Madrid*. With Franco dead at last, and Spain awakening (albeit slowly) from nearly 40 years of fascism, I must say I disagree — I do not go to Madrid to die, I go there to live.

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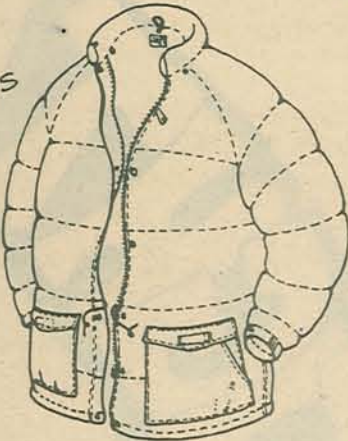

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## AT LARGE

# A new battle for an old warrior

The only woman who fought with the Abraham Lincoln Battalion is now working to stop the proposed Spanish-American defense treaty.

By Peter Carroll

Marion Merriman Wachtel looks like your typical stereotype of a mid-Peninsula housewife as she carries a plate of sliced celery and carrots into the living room of her house on a secluded street in Palo Alto. Dressed in a tastefully chosen red, white and blue outfit, she could pass for one of those amiable ladies who stormed the Cow Palace for Goldwater in 1964.

Wachtel is a political woman all right, but her politics are not of a conventional middle-class sort. She is a veteran of the Spanish Civil War, the only woman to serve in the Abraham Lincoln Battalion which fought in defense of the Spanish Republic nearly 40 years ago.

Wachtel is especially interested in one issue these days — the new proposed US treaty with the government of Spain. As commander of the local chapter of the Veterans of the Abraham Lincoln Battalion, she is working to defeat the mutual defense treaty between Washington and Madrid that President Ford submitted to the Senate for ratification last month. The Madrid pact provides for a renewal of American rights to Spanish military bases in exchange for increased military and economic appropriations and an American commitment to protect the Spanish government from its enemies.

Such alliances are not new to American foreign policy. But due to pressure from such senators as California's

John Tunney, the latest Madrid pact is the first executive agreement with Spain to require formal approval by two-thirds of the Senate. The Senate Foreign Relations Committee began its official investigation March 12 with a second session scheduled for March 24.

"The day of dollar diplomacy is over," says Wachtel. "This is what got us involved in Vietnam. Once we get involved with the new Spanish government we're on the road to disaster."

There is something ironic about applying the lessons of Vietnam to Spain. If US intervention into the domestic policies of Vietnam was the boldest leap of the *Pax Americana*, American neutrality toward Spain in the Thirties was the dying breath of the old isolationism.

The Abraham Lincoln Battalion participated in the Spanish Civil War in violation of American neutrality laws, but the embargo on US military aid helped sound the death knell of the Spanish Republic. General Franco, the fascist insurgent, got his supplies elsewhere — from Hitler and Mussolini.

"The Spanish people have to decide their own fate," remarks Wachtel. "They don't want the US to interfere or take direct action. The Spanish people only ask the US government not to intervene on the side of the rightist forces."

The last US alliance with Spain ex-

pired on September 25, 1975, but the agreement provided for an automatic one-year extension pending further negotiation. Even though the execution of five so-called revolutionaries by the Franco regime last October produced worldwide protest, the Ford administration went right ahead with its treaty plans.

Supporters of the Madrid pact argue that Spanish bases are necessary for American national security because of the unstable political situation in nearby Portugal, which may imperil American staging grounds in the Azores. Moreover, Spanish bases safeguard the southern flank of the NATO alliance, though the State Department is offering assurances that nuclear weapons will not be placed in Spain.

In opposing the treaty, Wachtel emphasizes the mutual defense provisions and warns about the danger of American military commitments to the rightist government. Though Franco is dead, the reign of Juan Carlos has brought few significant political changes, and Wachtel is quick to point out that the old regime is still the only legal regime, despite the liberalizing postures of the new king. She maintains that if the US is bound to support the Spanish government, American military forces will be bound to intervene in Spanish politics "if and when the Spanish say they are threatened."

The veterans of the Lincoln Battalion are agitating for the defeat of the Madrid pact in the Senate by organizing a letter-writing campaign and preparing to send expert witnesses to testify against the treaty before the Foreign Relations Committee. By doing so, they are struggling against 40 years of American amnesia — an amnesia that has consigned the Spanish Civil War to the dusty pages of history, that urges bygones to be bygones, and that bears a striking similarity to present attitudes toward the war in Vietnam.

Like the veterans of Vietnam, how-



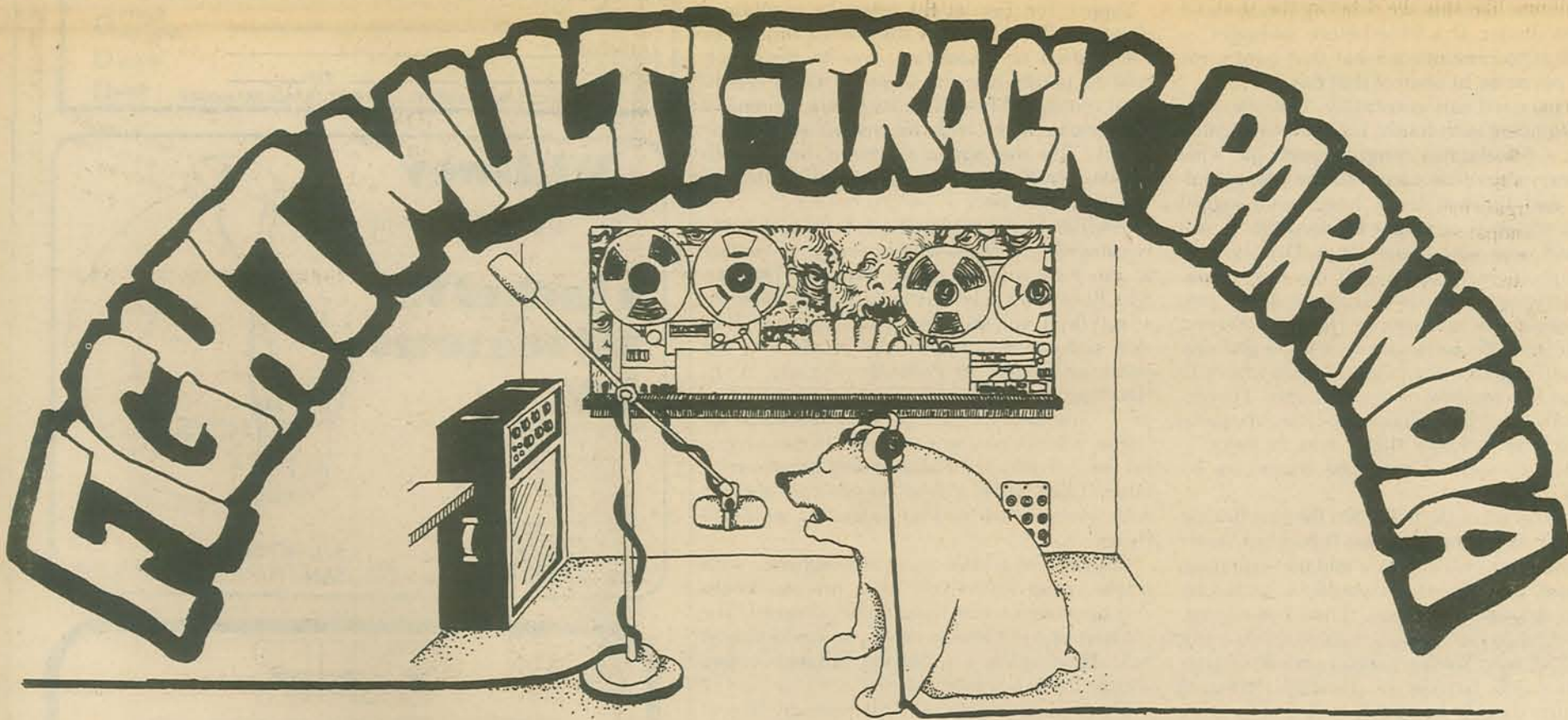
Marion Merriman Wachtel

PHOTO BY RICK GROSSE

*'Once we get involved with the new Spanish government, we're on the road to disaster.'*

ever, the veterans of the Lincoln Battalion will not fade away just because the policy makers in Washington are made uncomfortable by their presence. Like the veterans of Vietnam, the veterans of Spain remind us of things that some people would prefer to forget.

As Daniel Ellsberg once remarked about Vietnam, "The problem with Spain is not that the US is supporting the wrong side. It is much simpler than that. We are the wrong side."



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AT LARGE  
MUSIC/ALAN LEWIS

# Katrina Krinsky's musical blend

As an over-30, unrecorded, unknown female avant-garde acoustic jazz pianist, Katrina Krinsky didn't expect the major record companies to beat a path to her door on SF's Potrero Hill. So she did the only logical thing — she started her own record company, Transonic Records, and released her own album, *Katrina Krinsky*.

Small, independent labels have always been a factor in the record industry, but there's a difference between the new, alternative companies like Transonic and the old independents. Independent labels, like major labels, existed primarily to make a buck. Alternative labels exist primarily to get an artist's music before the public. If there's any profit at all, it's likely to go toward putting out another record.

With the major labels facing the end of affluence, it's gotten harder than ever for unknown or experimental musicians to get a contract. Hence the sudden proliferation of alternative labels, particularly in the Bay Area, where rock artists like Stoneground, Loose Gravel, Cayenne, Soundhole, Tom Fogerty and Steve Seskin, and jazz groups like Infinite Sound and the Charles Moffett Family, all have singles or LPs out on private labels.

Transonic Records began last summer when, as Krinsky describes it, "Somebody just came along and said, 'Let's do a record.'" The somebody was James Konrad, an admirer of Krinsky's work, who offered to finance the project, "and all of a sudden everything was right," Krinsky recalls. "The time was right, the vibes were right. And I just projected the whole thing — I saw what had to happen, and it happened."

Krinsky went into Different Fur studios on SF's 19th Street, and in three days she had recorded her album. The extraordinarily difficult and complex Samuel Barber piano sonata — which occupies all of side one — was recorded in one day, which, as Krinsky says, "is just unheard of. If Van Cliburn were recording an album like this, he'd be in the studio for a year."

After the album was recorded, two weeks were spent editing and mixing. Then came the hard part — the marketing.

"We were determined to do it right," Krinsky says. Doing it right meant giving the album package a full professional treatment, in contrast to the bargain basement approach most fledgling record companies take. The beautifully designed full-color cover features a collage by Bay Area artist Vaea, superimposed over a photo of Krinsky performing at Mills College (where she teaches piano and ensemble classes). On the back is another photo, along with highly literate and informative liner notes by James Konrad.

Two thousand copies of the album were pressed in the initial run. Distribution began with a mailing to "friends and people we thought might be interested." As a result, Krinsky says, "I know pretty much who has the music, and I get a lot of feedback on it."

The album was picked up for national distribution by the New Music Distribution System, a service to the nonprofit Jazz Composers' Orchestra Association. Based in New York, the System publishes a catalog of experimental and jazz recordings on alternative labels. The catalog, which currently includes some 300 titles, is circulated to a national mailing list.

Locally, Transonic operates out of Krinsky's comfortably funky Potrero Hill home. Astrid Cowan, a student of Krinsky's who shares the house, handles all the operations — answering inquiries, mailing and shipping, taking the album around to the several local record stores that sell it on consignment. "When we started," Krinsky says, "we didn't know the first thing about distribution. It didn't even occur to me to send copies of the record to the critics. But Astrid has just been incredible, and we're finding out how to do things."

Distribution was aided considerably by the airplay the album received on local radio stations, particularly KJAZ and KPFA. "There's not that much happening on the radio these days," Krinsky says, "so when a record comes out that's a little different and advanced, the good stations will really pick up on it."

Katrina Krinsky's music is both different



Katrina Krinsky: determined to do it right.

and advanced. It's a highly fluid and organic fusion of classical music and jazz, composed music and improvised music. After spending all her life devoted to classical music and "new music" — the experimental formal music of composers like Stockhausen and Ives — Krinsky moved to California three years ago and began to get into jazz.

Under the guidance of keyboard artist Terry Riley and, later, trumpeter Woody Shaw, she gradually developed a feel for improvisation. Her music today is a unique blend of all these influences — Riley's droning, Eastern harpsichord style, Shaw's free-flowing Afro-American jazz, the multileveled structures of European classical and contemporary music and the sonic experimentation of the new music composers.

The music operates on every possible level. Rhythmic, harmonic and chromatic variations all color the basic mood. Her piano is multi-miked and fed into a Yamaha mixing board and a tape delay system, to allow her to get the exact sound she wants and to enlarge the range and possibilities of the acoustic piano. And the electronic effects, of course, provide even more levels to be explored. These explorations, though somewhat cautious, were largely successful on the album, but she's still trying to get the electronics worked out for her live performances. "It's incredibly difficult to properly amplify a piano," she explains. "That's why they invented the Fender Rhodes. But it'll come, we're working on it."

Although she has played with ensembles in the past, Krinsky's own music, both on the album and in her concerts, has been entirely solo. That, too, may be changing, as she looks to more public performances to support her album. After a recent Monday night gig at the Keystone Korner, Krinsky jammed into the early hours of the morning with a drummer and a bass player — the first time she had ever worked with either instrument. "It was a weird feeling," she says, "but a very interesting feeling," and a combo of her own is a possibility for the future.

*Katrina Krinsky* is available for \$5.50 post-paid from Transonic Records, P. O. Box 40553, San Francisco 94140.

**CHARLES EARLAND: ODYSSEY** (Mercury SRM-1-1049). I've always felt that light jazz had no place outside of elevators and airport lounges, but Charles Earland's light jazz is both intelligent and well-performed. *Odyssey* is evenly divided between spacy, electronic bossa nova instrumentals and Sly Stone-Stevie Wonder style funk, with unabashedly derivative vocals by Arthur Grant. Both forms work well. Earland's compositions are basic yet interesting, and though the sound is lacking in toughness and bite, that seems to be more of a result of the production, by Earland, than of the playing. Earland's keyboard work is ably supported by bassist Ron Carter and guitarist John Abercrombie, who are rapidly becoming the most travelled sidemen in jazz, and some fine, screaming guitar licks from Jack Turner.

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**April 9 Biofeedback: Yogi of the West**  
A film based on work of Dr. Elmer Green of the Menninger Foundation in training patients to overcome disease with Biofeedback.

**The Ultimate Mystery**  
Astronaut Edgar Mitchell presents the work of Cleve Backster's discovery of consciousness in plants, acupuncturists and psychic healers at work, and new visions of the power of consciousness.

**April 16 Art of Meditation**  
Alan Watts explains breath control, relaxation, body position, and mantras as part of the meditative experience.

**An Approach to Growth**  
Filmed in Hawaii, shows participants using Gestalt, Bioenergetics, dreams and Hatha Yoga.

**We Have No Art**  
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# EVENTS

## MARCH 25 THRU APRIL 4

by Nancy Dunn

### MOVIES

#### MINI-REVIEWS

##### The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Parkway II, Oakl.; UA IV, Berk.) —L.P.

##### Alice Doesn't Live Here Anymore

Ellen Burstyn is very good as a woman who sets out to make a life for herself and her 11-year-old son when her husband dies in a car crash. Despite a rather somber story line, the film proves to be a spirited comedy, marred by a cop-out ending in which, with flagrant role reversal, the hero (Kris Kristofferson) offers to sacrifice his career for love. (Alhambra I, SF; Serramonte V, Daly City) —L.P.

##### Barry Lyndon

Stanley Kubrick's film, based on a novel by William Makepeace Thackeray, is really too beautiful—so carefully composed and textured and colored that its beauty becomes banal. But Thackeray's tale of a rake's progress and subsequent undoing is entertaining pulp and survives even Kubrick's mighty effort to crush all the life out of it. Perhaps Bruce Springsteen can explain why this \$15 million soap opera merited a Time cover story. (Northpoint, SF, UA II, Berk.) —L.P.

##### Breakheart Pass

Actually, this film has only one fault—it's absolutely lousy. Dastardly director Tom Gries, who last year gave us Charles Bronson in *Breakout*, has this year given us Charles Bronson in *Breakheart Pass*, and one can only pray that long before next year it will be followed, with or without Charles Bronson, by his complete and permanent breakdown. A chronic case of overkill, it is also a brain-bumming bore of a Western with absolutely no posse-bilities and should be quickly massacred with no reservations whatsoever. (Alameda III, Alameda; Empire III, SF; Tanforan IV, San Bruno) —Z.J.

##### Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (Alhambra II, SF; Berkeley, Berk.; Parkway I, Oakl.; Showcase II, Alameda; Serramonte VI, Daly City) —M.S.

##### The Fortune

A desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Stonestown I, SF) —L.P.

##### The Four Musketeers

Richard Lester's *Three Musketeers* had the sly humor of Marcel Duchamp's painting of the Mona Lisa with a mustache—almost all the details of Dumas's classic were in place, but Lester had added some eccentric touches that made the whole swashbuckling affair ridiculously funny. In this sequel, Lester tells the Dumas story in a more-or-less straightforward manner. *The Four Musketeers* seems just the kind of film its predecessor was sending up. With Michael York, Richard Chamberlain, Oliver Reed, Frank Finlay, Charlton Heston, Christopher Lee, Geraldine Chaplin, Faye Dunaway, Raquel Welch, among others. (Century 22, Oakl.; Coliseum, SF; Spruce II, SSF; UA I, Berk.) —L.P.

##### Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup—very heavily—and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

##### Hedda

The Royal Shakespeare Company's film version of the 1891 Henrik Ibsen play, *Hedda Gabler*. Intelligent and self-destructive, Hedda finds no outlet for her prodigious energies, and Ibsen skillfully makes the unhappy woman's frustrations the stuff of great drama. The scenes between Hedda and the lecherous Judge Brack are particularly superb examples of layered theatrical double entendres. Don't miss it. (Showcase I, Oakl.) —I.O.

##### Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF) —L.P.

##### The Killing of a Chinese Bookie

John Cassavetes obviously intended to combine elements of *The Godfather* and *Chinatown* but to use them "honestly," to tell the Truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Alexandria, SF; Vogue, SF) —L.P.

##### The Man Who Would Be King

Directed by John Huston, this film has a little, something for everyone—a little *Treasure of Sierra Madre*, a little *Last Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unbonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligate loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (California, Berk.; Castro, SF; Century 21, Oakl.; Empire II, SF; Serramonte I, Colma; Spruce I, SSF) —Z.J.

##### Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice*, *Blume in Love*, *Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Stage Door, SF) —L.P.

##### One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.) —L.P.

##### Romeo & Juliet

Director Franco Zeffirelli  
The Bard to us in brevity, forsooth.  
His simpler language, cunning use of youth,  
Do sharpen up the plot—the language sings!  
Ah, Romeo! (Leonard Whiting) Nobly played!  
Sweet Juliet, too (Olivia Hussey). They  
Beguile with youth and innocence. Pat Hey-  
Wood's lusty Nurse is cunningly conveyed.  
Beware, lest brave Mercutio steal the scene!  
In truth, a John McEnery tour de force.  
The camera sees reality the course  
In settings, costume, lighting, and in mien.  
The music's not the food of love, alas,  
But fire upon one flaw—the rest, pure class.  
(Showcase I, Oakl.) —Z.J.

##### Seven Alone

In 1843 young John Sager, his six assorted siblings, two parents and a wagon train of extras headed west across the frontier to settle a homestead in Oregon, braving redskins, disease and various other predictable hazards along the way. Soon enough, Mom and Dad are dead and the seven little Sagers are on their own in the snow, still slogging west. Naturally they get there in the end, a little cold and worn-out but none the worse for wear. All of which goes to show that, in the family movie genre at least, truth can be stranger than fiction, but a lot less interesting. Rated G. (Stonestown, SF) —C.F.

##### Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmüller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme—survival, whatever the cost; but Wertmüller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

##### The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the idea of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Elmwood, Berk.; Surf, SF) —L.P.

##### Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three.

Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Albany, Albany; Cinema 21, SF) —Z.J.

Movie reviews by Chuck Fager, Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

#### FIRST RUNS

Act I and II: I: *Seven Beauties*. II: *Hester Street* and *Arthur and Lillie*; 2121 Center, Berk., 548-7200.

Alameda: I: *Trackdown* and *Killer Elite* thru 3/30; *Hiding Place* from 3/31. II: *The Hindenburg*. III: *Breakheart Pass* and *Report to the Commissioner* thru 3/24; *Lies My Father Told Me* from 3/31; 2317 Central, Alameda, 522-4433.

Albany Cinema: *Taxi Driver*; 1115 Solano, Albany, 524-5656.

Alexandria: *Duchess and the Dirtwater Fox*; Geary/18th Ave., SF, 752-5100.

Alhambra: I: *Alice Doesn't Live Here Anymore*. II: *Dog Day Afternoon* and *Night Moves*; Polk/Green, SF, 775-5656.

Berkeley: *Dog Day Afternoon* and *Night Moves*; Shattuck/Haste, Berk., 848-4300.

Bridge: *Sandstone* thru 3/30; *Vincent, Francis, Paul and the Others* from 3/31; Geary nr. Masonic, SF, 751-3212.

California: *The Man Who Would Be King* thru 3/30; *Kiltedged/Shattuck*, Berk., 848-0620.

Cannery: I: *Will, I Will... For Now*; Leavenworth/Beach, SF, 441-6800.

Castro: *The Man Who Would Be King* thru 3/30; Castro/Market, SF, 621-6120.

Century 21: *The Man Who Would Be King* and *Papillon* thru 3/30. 22: *The Three Musketeers* and *The Four Musketeers* thru 3/30; 8201 Oakport, Oakl., 562-9596.

Cinema One: *Gable and Lombard*; 255 West MacArthur Blvd., Oakl., 653-0777.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *The Three Musketeers* and *The Four Musketeers* thru 3/30; *Farewell My Lovely* and *Tamarind Seed* from 3/31; Clement/9th Ave., SF, 221-8181.

Coronet: *The Sunshine Boys* thru 3/30; *Robin and Marion* from 3/31; Geary/Arguello, SF, 752-4400.

El Rey: *Sandstone, The Harrod Experiment* and *What Do You Say to a Naked Lady* thru 3/30; 1970 Ocean, SF, 587-1000.

Empire: I: *Trackdown* and *Killer Elite*. II: *The Man Who Would Be King* and *Papillon*. III: *Breakheart Pass* and *My Name is Nobody*; 85 West Portal, SF, 661-5110.

Geneva Drive-In: I: *Trackdown* and *Killer Elite*. II: *Jaws* and *Bug*; next to the Cow Palace, SF, 587-2884.

Ghirardelli: *Gable and Lombard*; Beach Polk, SF, 441-7088.

Grand: *Return of the Karate Hero, Forced to Fight Kung-Fu and Bruce Lee and I*; thru 3/30; Mission/22nd St., SF, 648-2676.

Larkin: 2001: *A Space Odyssey* thru 3/30; Larkin/O'Farrell, SF, 441-3742.

Metro I: *King of Hearts* thru 3/25; *Mean Streets* from 3/26; Union/Webster, SF, 221-8181.

Metro II: *Rocky Horror Picture Show* thru 3/25; *King of Hearts* from 3/26; Union/Fillmore, 931-7666.

Mission Drive-In: *Adios Amigos* and *Three Tough Guys* thru 3/30; 5500 Mission/Guttenberg, SF, 585-1234.

Music Hall: *The Producers* and *The Twelve Chairs*; Larkin/Geary, SF, 441-4776.

New Mission: *Snow White and the Seven Dwarfs* and *Island at the Top of the World* thru 3/30; 224 Grand View, SF, 647-1261.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *Trackdown* and *Killer Elite* thru 3/30. II: call for info; 1875 Solano, Berk., 526-1836.

Parkway: I: *Dog Day Afternoon* and *Drowning Pool* thru 3/30. II: *The Adventure of Sherlock Holmes' Smarter Brother* thru 3/30; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Plaza: I: *Bobbie Jo and the Outlaw* thru 3/30. II: *Taxi Driver*; Serramonte Plaza, Daly City, 756-3240.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Royal: *Trackdown* and *Killer Elite* thru 3/30; Polk/Columbia, SF, 474-2131.

St. Francis: I: *Adios Amigos* thru 3/30. II: *Trackdown* thru 3/30; 965 Market, SF, 362-4822.

Serra: *The Hindenburg*; 2710 Junipero Serra Blvd., Colma, 755-1455.

Serramonte Six: I: *The Man Who Would Be King* thru 3/30; *Lipstick* from 3/31. II: *Trackdown* thru 3/30; *The Hiding Place* from 3/31. III: *The Devil within Her* thru 3/30. IV: *The Life and Times of Xavier* Hollander thru 3/30. V: *Alice Doesn't Live Here Anymore* thru 3/30. VI: *Dog Day Afternoon*; off Hwy. 280, across from Serramonte Plaza, Daly City, 756-6500.

Showcase Alameda: I: *Bobbie Jo and the Outlaw* and *Return to Macon County* thru 3/30; *Harold and Maude* and *Play It Again, Sam* from 3/31. II: *Seven Alone* thru 3/30; *Dog Day Afternoon* and *Drowning Pool* from 3/31; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *Hedda and Romeo and Juliet*. II: *Sandstone*; Broadway/51st St., Oakl., 654-5505.

Spruce Drive-In: I: *The Man Who Would Be King* and *Papillon* thru 3/30. II: *The Three Musketeers* and *The Four Musketeers* thru 3/30; 55 S. Spruce Dr., SSF, 589-7965.

Stage Door: *Next Stop, Greenwich Village*; Mason/Geary, SF, 986-4767.

Stonestown Twin: I: *Lies My Father Told Me* and *The Fortune* thru 3/30; *The Sunshine Boys* from 3/31. II: *Seven Alone*



continued from previous page

and *Fantastic Voyage*; behind the Emporium, Stonestown Mall, SF, 221-8181.

**Tanforan Park:** I. *Trackdown* and *Killer Elite* thru 3/30. II. *Dog Day Afternoon* and *Carnal Knowledge* thru 3/30. III. *No Deposit, No Return*. IV. *Breakheart Pass* and *Report to the Commissioner*; Tanforan Park Shopping Center, El Camino Real/Sneath Lane, San Bruno, 588-0291.

**UA Four:** I. *The Three Musketeers* and *The Four Musketeers* thru 3/30. II. *Barry Lyndon*. III. *King of Hearts*. IV. *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck Ave., Berk., 843-1487.

**Vogue:** *The Killing of a Chinese Bookie* and *The King of Marvin Gardens* thru 3/30; Sacramento/Presidio, SF, 221-8181.

## FOREIGN FILMS AND REVIVALS

**Blacks in Cinema,** films and lecture series: *Uplight* and *Fat Black Mack* 3/31, 7 pm, in the forum at Laney College, 10th St./Fallon, Oakl., 834-5740, free.

**Bocce Cinema:** Fellini's *Giulietta Degli Spiriti* (Juliet of the Spirits) 3/30-31, 7 and 9:45 pm, 1434 Grant, SF, 362-9145, \$1 membership for four programs plus \$1 per program.

**Canyon Cinematheque:** Bill Brand presents three of his films, 3/25, including *Angular Momentum*; films by Bruce Conner, 4/1, including two new ones, *Take the 510 to Dreamland* and *Crossroads*; at 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

**Cento Cedar:** *Touch of Evil* and *Double Indemnity* 3/25-27; *Trouble in Paradise* and *Midnight* 3/28-31; *Design for Living* and *A Blonde Venus* 4/1-3; 38 Cedar Lane/Larkin, SF, 776-8300, \$3.

**Clay:** Wertmuller's *Seven Beauties* and the short *The Club*; 2261 Fillmore/Clay, SF, 346-1123, \$3 eves, and Sun./\$3.50 Fri.-Sat.

**College of Marin:** *Portrait of a Woman* 3/31, 8 pm, Olney Hall, on the campus in Kentfield, 454-0877, \$2.50.

**Elmwood:** *The Story of Adele H.* and the short *Eugen Atget*; College/Ashby, Berk., 848-0931.

**French Film Club:** *L'Immortelle* 3/31, 8 pm, California Gallery, 2877 California, SF, 929-8511 or 346-2741, \$1.50/\$1 srs., students and Alliance Francaise members.

**Gateway:** *Woman of the Year* and *Father of the Bride* thru 3/30; *On the Town* and *Toast of New Orleans* 3/31-4/6; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

**Intersection:** *Rebel without a Cause* 3/28, at 7:20 and 10:35 pm plus *The Wild One* at 6 and 9:15 pm; 756 Union, SF, 397-6061, \$1 donation.

**Kokusai:** *Demon Spies* and *Hidden Fortress* thru 3/30; *Round Waste Land* and *Sword and Flower* 3/31-4/6; 1700 Post, SF, 563-1400, \$3.

**Latin American Film Survey:** *Dia Doble* (Double Day) 3/25, 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

**Lumiere:** *Hester Street* and the short *Arthur and Lillie*; California/Polk, SF, 885-3200, \$3.

**Midnight Movies:** *A Film About Jimi Hendrix* 3/27; *Skidoo* 4/3; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, \$1.75.

**Oakland Museum:** *Eadweard Muybridge: Zoopraxographer, Market Street 1901, Earthquake 1906* and cartoons, in the Ultrahall program, 3/26, 8 pm, in the lecture hall of the museum, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 members.

**Pacific Film Archive:** two by Rainer Werner Fassbinder, 3/25, *The American Soldier* at 7 and 10:20 pm and *Beware the Holy Whore* at 8:30 pm; *Dineh: The People*,



Violinist Yehudi Menuhin and sitarist Ravi Shankar perform together. April 3, 8 pm, Masonic Aud., SF, 775-2021.

*A Portrait of the Navaho* and *The Longest War* 3/26, 7:30 and 9:45 pm; *The Prisoner*, episode 12, 3/26 at midnight and 3/27 at 3 pm, "Dance of the Dead"; MGM cartoons of Tex Avery, program III, 3/27 at 1 pm and 3/28 at 2:30 and 4:30 pm; two by Bunuel, *Viridiana* at 4:30, 7:50 and 11:10 pm and *The Exterminating Angel* at 6:10 and 9:30 pm; two with Paul Robeson, 3/28, *The Proud Valley* at 7 and 9:45 pm and *Song of Freedom* at 8:25 pm; two by Fassbinder, 3/29, *Pioneers in Ingolstadt* at 7 and 10:15 pm and *The Niklashauser Drive* at 8:40 pm; two more by Fassbinder, 3/30, *The Merchant of the Four Seasons* at 7:30 pm and *Wildwechsel* at 9:30 pm; films by Marie Menken and Willard Maas, 3/31, 7:30 pm, including Menken's *Andy Warhol* and Maas's *Excited Turkey*; Bill Brand presents his films, 3/31, 9:30 pm, in the University Art Museum, Bancroft/College, Berk., 642-1124, first film \$1.50/75c before 6 pm, each additional film 50c.

**Rialto:** I. *Monty Python and the Holy Grail* and *And Now for Something Completely Different*. II. *Fallsafe* and *Dr. Strangelove*. III. *Woody Allen in Sleeper, Bananas* and *Everything You Always Wanted to Know about Sex*. IV. *The Secret Weapon* and *Terror by Night*; 841 Gilman, Berk., 526-6669, \$2.

**SF Art Institute:** nine films by Dorothy Wiley, including *Schmeerguntz* and *Bill Bob Bill Bob* (made with Gunvor Nelson), screened daily thru 4/4 in the Athol McBean Gallery. Call on weekdays for the schedule, 800 Chestnut, SF, 771-7020, free.

**SF Museum of Modern Art:** *Picasso, Homage to Georges Braque* and *Fernand Leger*, 3/28, 2 pm, in conjunction with the current exhibit of works by the three artists. \$1/75c members, srs., under 16; *Crossroads* and *Take the 510 to Dreamland* 3/30, 7:30 pm, two new films by Bruce Conner, \$1.50/\$1; Antonioni's *Il Grido* 4/2, 7:30 pm, \$1.50/\$1; *The Silent Enemy* and *Edward S. Curtis's In the Land of the War Canoes* 4/4, 2 pm, \$1/75c, fourth floor, Van Ness/McAllister, SF, 863-8800.

**Saturday Night Movie:** John Huston's *Fat City* 3/27, 7:30 and 9:45 pm, 142 Throckmorton, Mill Valley, \$2.

**Times:** *The Gambler* and *California Split* 3/25; *Fists of Fury* and *The Chinese Connection* 3/26-28; *Warhol's Trash* and *Lonesome Cowboys* 3/29-31; continuous from 1 pm, 1249 Stockton nr. Broadway, SF, 362-3770, \$1/75c children.

**United State Cafe:** *Rebel without a Cause* and *The Wild One*, 3/27, 8 and 11:15 pm, 1538 Haight, SF, 626-4143, \$1.50.

**Videoleetters,** women's videotapes from around the country, 3/27, 9 pm, Bishop's Colfeehouse, 1437 Harrison, Oakl., 444-9805, free.

## THEATER

### OPENINGS

#### Beclch

Opens 3/26 and continues thru 4/25, Thurs.-Sun. at 8 pm, at Way Station 99, 1111 Addison, Berk., 548-4728, \$3.50-\$2.50/\$1 previews. Berkeley Stage Company presents Rochelle Owens's play about a woman's fantasy as the Great White Hunter in turn-of-the-century Africa.

#### Irma La Douce

Opens 4/1, continues thru 5/9, Thurs. and Sun. at 8 pm and Fri.-Sat. at 8:30 pm, Eureka Theatre, 16th St./Market, SF, 863-7133.

Marguerite Monnot's musical fantasy about a French chanteuse, modeled on Edith Piaf. Presented by Eureka Theatre; directed by Chris Silva.

#### The Lover

Opens 3/26, continues thru 4/10, Fri.-Sat. at

8:30 pm, at Gumpston, 1563 Page/Masonic, SF, \$3/\$2 srs., students.

Harold Pinter's tragicomedy about a couple who try to save their marriage by arranging a love affair. With Cataline Knell and Robin Williams, formerly of the Wing. Directed by Cynthia Wallis.

#### The Taming of the Shrew

Previews 3/25 and 3/29 at 8:30 pm and 3/27 at 2:30 pm. Then continues in repertory thru 4/24, 3/30 and 4/3 at 8:30 pm, Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

ACT presents a revival of William Ball's commedia dell'arte production of Shakespeare's classic domestic struggle.

### MINI-REVIEWS

#### AC/DC

Thru 3/28, Thurs.-Sun. at 7:30 pm, the Magic

Theatre, 1618 California/Polk, upstairs, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students. **AC/DC** is an electric play that doesn't really turn me on. It seems to be about the desensitizing impact of the mass media, but I can't tell for sure, since too much of the dialog is an incoherent blend of technical and hip jargon. A strong sexual element comes across as a male fantasy written on speed by the British author Heathcote Williams, whose high energy level requires dramatic discipline. The cast appears to understand what's going on, which is more than I can say for myself. —A.D.

#### Beach Blanket Babylon

##### Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

#### Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

#### An Evening at Widow Begbick's

Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zarembo, who sings Brecht-Weill songs with a sexy ferocity. The admission price is a little steep for a show that only runs an hour, but I recommend it on the basis of Zarembo's performance alone. —I.O.

#### Find Your Way Home

The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (4/1-4), 430 Mason, San Francisco, 421-5331.

This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and cliched, John Hopkins's play does at least benefit from fine performances, especially Stephanie Smith as Jackie Harrison. —A.D.

#### Kennedy's Children

Thru 3/28, Tues.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm, and Sun. at 3 and 7:30 pm, At Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$8.50-\$5.50.

Five losers who survived the 1960s sit around a New York bar and deliver five unrelated monologues, each more boring than the one before, about their experiences through that traumatic decade. Unfortunately, their lines utterly lack any sort of insight into either the period or the characters themselves, and the result is not much more than a review of ten years' worth of news headlines. If you lived through the Sixties, you don't need to see this play. —M.E.M.

#### Moonchildren

Thurs.-Sat. at 8:30 pm and Sun. at 8 pm, Open Theatre, 441 Clement nr. 6th Ave., SF, 751-3089, \$3/\$2.50 srs., students.

The other "children of the Sixties" play in town, in which eight college kids crammed in a run-down apartment — the type with green walls, nail holes in the plaster and a grubby little refrigerator — make love rather than war, attend an occasional rally and end the semester with bad tastes in their mouths as their friendly landlord rips them off for the \$50 security deposit. The title doesn't seem to have anything to do with the play, but the work's comic ironies and high spirits make it worth seeing. —F.F.

#### Of Mice and Men

Thru 4/18, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College Ave., Berk., 845-4700, \$5-\$3.50.

Dependence and independence, dreams and reality, friendship and enmity are major themes in this sometimes mawkish, often powerfully emotional Steinbeck play about two itinerant farm workers, a half-witted giant and his manipulative friend, whose desire for several acres of their own is shattered by inevitable tragedy. Michael Leibert solidly directs an excellent cast, brilliantly led by Terry Wills as the giant. Despite a barren set and a few overlooked subtleties, the Berkeley Rep deserves considerable applause for what I believe is its best production of the season. —A.D.

#### Peer Gynt

Presented in repertory by the American Conservatory Theatre, At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

Henrik Ibsen's wild, rarely staged masterpiece, studded with trolls, monkeys, lunatics, Arabian dancing girls, a Bedouin princess and the devil. Peer Gynt, a charming, feckless farmer's son, adventures around the globe trying to be himself, until he finds himself old and still discontented. Director Allen Fletcher has an unfortunate tendency to overstate and romanticize the work, but Daniel Davis more than



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continued from previous page compensates with his luscious performance in the gargantuan role of Peer. A rich, absorbingly theatrical evening. —I.O.

## The Rivals

On alternate weekends, Thurs.-Fri. at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 7:30 pm (3/25-28), at the Showcase, 430 Mason, SF, 421-5331, \$7-\$5.

Sheridan's brilliant satire on 18th century manners is an uproarious spoof of the tradition of romantic love purveyed by the popular novels of the time. The Actor's Ark Theatre's production features some handsome and accomplished young actors and has enough good moments to carry us through its few slack scenes, which painfully result from overdirection or overacting in the low comic interludes. Susan Chapman is a properly simpering Mrs. Malaprop, slaughtering the English language at every turn. Micheletto Ferrigno plays Faulkland with a whimpering petulance that is a fine example of comic exaggeration. Ann Matthews gives a creditable performance as Julia, his long-suffering counterpart, though her beauty and style seem better suited to the lead role of Lydia Languish, whose addiction to romantic novels and consequent refusal to marry any but a pauper sets up the complications on which the plot depends. Catherine Foster turns in a saucy performance as Lucy, the maid and go-between who matches up Sir Lucious O'Trigger with Mrs. Malaprop when the fortune-hunting Irishman fancies he is courting the lovely Lydia. —F.F.

## The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object à la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

## Snoopy!!!

Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun.,

3 and 7:30 pm; Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

## Tango

Thru 3/28, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, 2525 8th St., Berk., 548-7677, \$3-\$2.

Slawomir Mrozek's amusing contemporary satirical farce about a social rebel's son who wants to reinstate the old values becomes a nightmare during the third act, thus failing to heed the wise old admonition not to change horses in midstream. Till then, the protagonist's attempt to convert an anarchistic and charmingly loony household to conventional behavior produces many light and intellectually telling moments. Fine performances by Robert Elross and Barbara Beebe highlight the play, whose director Wendell Phillips too often adopts a pace that reminds me more of a jitterbug than a tango. —A.D.

## What Price Glory

Thru 4/3, Tues.-Sat. at 8 pm and Sun. at 7 pm, Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3/\$2.75 student rush.

Two professional soldiers swear, swine and storm their way from the Philippines to France in this 1924 drama about a detachment of marines in World War I. Kurtwood Smith and Dakin Matthews turn in fine performances as they carry their personal feud from beachhead to bistro, managing to keep the comic aspects up front while they salt their heroics with enough soldierly cynicism to keep the play from becoming a caricature of *The Marines Have Landed*. —F.F.

Theater reviews by Andrew Cohn, Arthur Damond, Frederick Feied, Michael E. Miller and Irene Oppenheim.

## CURRENT RUNS

**ACT:** Shakespeare's *Taming of the Shrew* previews 3/25 and 29 at 8:30 pm and 3/27 at 2:30 pm, then at regular prices 3/30 and 4/3 at 8:30 pm; Henrik Ibsen's *Peer Gynt* 3/26-27 and 31 at 7:30 pm; Peter Shaffer's *Equus* 3/31 and 4/3 at 2:30 pm and 4/2 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

**America—Land of the Free,** Jackson Mime Company's black perspective on the bicentennial theme, 3/26-27, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

**And Miss Reardon Drinks a Little,** by Paul Zindel, presented by SF Actors Ensemble, thru 3/27, Thurs.-Sat. at 8:30 pm, 2940 16th St., SF, 861-9015, \$3.50-\$2.50.

**Antigone Prism,** presented by the women's ensemble of the Berkeley Stage Company, 3/25-27, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2 at the door.

**Bay Area Comedy Troupe,** 3/27, 9 pm, plus an open mike for amateur comics at 11 pm, La Salamandra, 2516 Telegraph, Berk., 841-9070, \$2/\$1 from 11 pm.

**Duck's Breath Mystery Theatre,** presents two of their screwball comedies, *A Midwestern Night's Dream* and *Cliff Notes' Hamlet*, 3/25-27, 9 pm, at the Fresh House, 267 Shoreline, Tam Junction, Mill Valley, 388-9927, \$2.

**Ted Gilchrist,** comedian/impressionist, 3/31, 8:30 pm, Intersection, 765 Union, SF, 397-6061.

**Godspell,** in black tie and tails, presented by a student cast, with choreography by Leni Sloan, thru 3/27, 8:30 pm, Wabe Theater, Lone Mountain College, 2800 Turk Blvd., SF, 752-7000 ext. 239 or 292, \$1.

**Good Food,** presented by Lillitheatre, 4/2-3, 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, \$2.50 donation at the door.

**In the Wine Time,** by Ed Bullins, presented by City College drama dept., 3/26-27, 8 pm, City College Theater, Phelan/Judson, SF, \$2/\$1 students.

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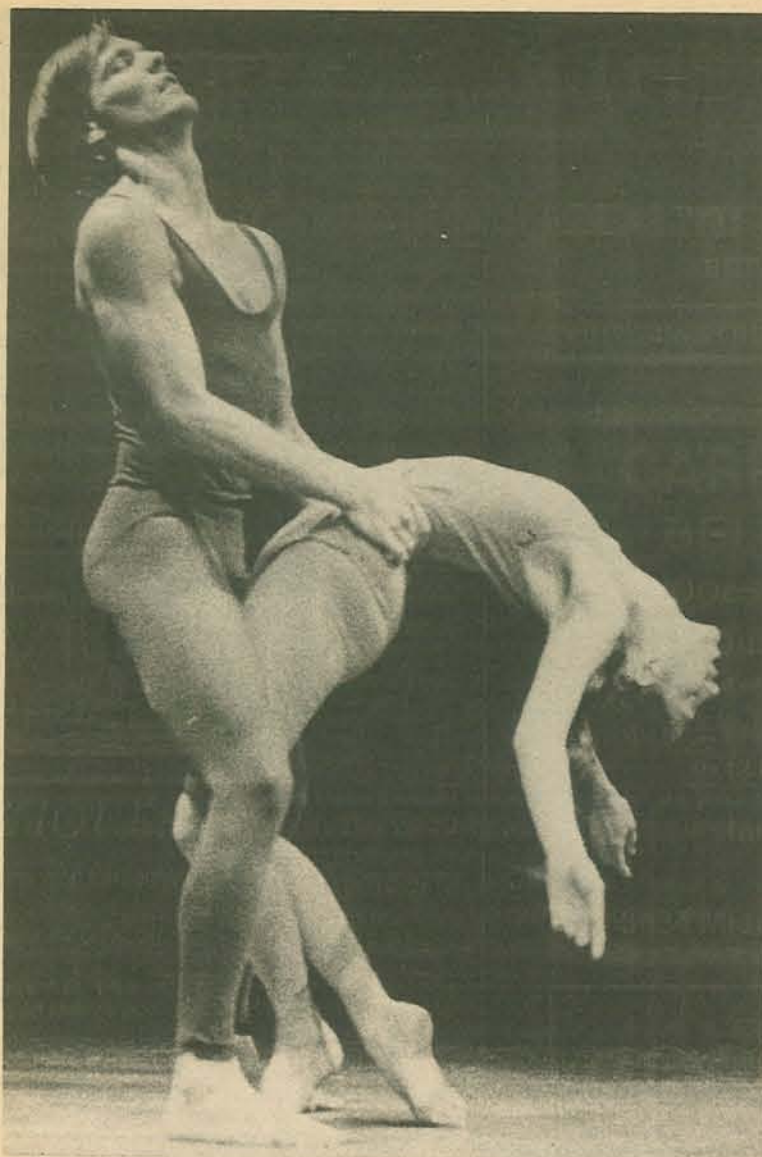


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Morgan Stryker and Marguerite Zalud of the Human Dancing Company. April 2-3, 8:30 pm, SF Dance Theatre.

**Everyman**, the medieval morality play, presented by Maenad Ensemble Theatre, 3/26 thru 4/10, Fri.-Sat. at 8:30 pm, Church of the Advent, 261 Fell, SF, \$2 donation.

**Kerin and the Spaghetti Monster**, presented by the Joyous Puppet Theatre, 4/3, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ children.

**The Magic Hole in Space**, by Marlena Magaldi, presented by Total Theatre, thru 4/10, Sat.-Sun. at 8:30 pm, at the Academy of Ballet, 2121 Market nr. Church, SF, 387-3758, \$2.50/\$2 students.

**Oklahoma!** by Rodgers and Hammerstein, presented by College of Marin drama dept., 3/25-26 at 8 pm and 3/27 at 2 and 8 pm, Fine Arts Theatre, on the campus in Kentfield, 454-0877, \$4/\$3 students/\$2 children.

**The Ramayana**, classic Indian play, presented 3/27, 8 pm, Nourse Aud., Hayes/Van Ness, SF, \$3.50/\$3 advance at Rainbow Bridge Bookstore and Dawn Horse Books, both in SF.

**Show Boat**, musical by Jerome Kern and Oscar Hammerstein, presented by Contra Costa Musical Theatre, thru 4/24, Fri.-Sat. at 8:30 pm, Walnut Creek Civic Arts Theater, 1641 Locust, Walnut Creek, 938-9468 or 939-0355.

**Woman of Sorrows or La Mujer Atligida**, presented by Beggars Theatre, 3/28, 8:30 pm, the Ballroom, Lone Mountain College, 2800 Turk, SF, \$2 at the door.

**The Woody Guthrie Story**, play with music presented by the Busted, Disgusted and Can't Be Trusted Troupe, 3/26-27 and 4/2-3, 8 pm, 953 De Haro, SF, \$2.

**The Yeomen of the Guard**, by Gilbert and Sullivan, presented by the Lamplighters, thru 4/3, Fri.-Sat. at 8:30 pm, plus 2:30 pm, 3/28, Presentation Theater, Turk nr. Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 students, srs.

**Yonkers Production Company** presents Langford Wilson's *The Madness of Lady Bright* and Jack Fritscher's *Coming Attractions*, thru 3/28, 8:30 pm, Society for Individual Rights Center, 83 6th St., SF, 673-4258, \$4

**Coloratura soprano** Mattiilda Dobbs, 3/26, 8:30 pm, Veterans' Aud., Van Ness/McAllister, SF, 775-2021, Macy's, \$6.50.

**The Evolution of Black Dance**, with dancer/choreographer Hallfu, plus the Caribbean All-Star Steel Band, poet Al Robles and Iranian folk music, 3/26, 8:30 pm, La Pena, 3105 Shattuck/Prince, Berk., 533-5732, \$2.50, to benefit the Third World Bureau of KPFA.

**Disco dance**, 3/26, 9 pm, Law's of London, 305 Divisadero nr. Page, SF, \$1.50, to benefit the San Quentin Six Defense Committee.

**Lyric soprano** Judith Balo and the Nova Vista Symphony, 3/26, 8 pm, Flint Center, De Anza College, Cupertino, 257-9555, \$2.

**All Akbar College** of Music series: Zakir Hussain on tabla, plus the New Malhar Band and dancer Uday Sengupta, 3/26, 8 pm, SF Theological Seminary, off Bolinas Road, San Anselmo, 454-6264, \$3.

**Martha Graham** Dance Company, with special onstage performance by Graham on 3/26, at 8:30 pm; then the company, 3/27 at 8 pm and 3/28 at 2 and 8 pm, Curran Theatre, 445 Geary, SF, TELETIX or Macy's, \$10.50-\$6.50.

**Mangrove** and Tumbleweed, 3/26-27, 8 pm, Project Artaud Theatre, 450 Alabama/17th St., SF, \$2.50.

**Theatre Ballet** of San Francisco presents *Light and Shadow, Six Princesses* from Tchaikovsky's *Swan lake* and others, 3/26-27 at 8:30 pm and 3/28 at 2:30 pm; Theatre 44, 44 Page, SF, 642-2561, 421-1000, TELETIX, and other agencies, \$4/\$2 srs., students at the door.

**Choreographers' Workshop**, presents original works by Angelina Dela Cruz, Thea Therese Kenny and others, to music by guitarists Leo Collignon and Claire Handelman, 3/26-27, 8:30 pm, Smith Studios, 2184 Greenwich, SF, 922-2755, \$1.50.

**Old First Center for the Arts:** harp and flute music by Victoria Hurd and Rebecca Friedman, 3/26, 10 pm, \$1.50; Real Electric Symphony with Ron Pellegrino, 3/27, 8 pm, \$2.50; SF Recreation Symphony, 3/28, 4:30 pm, \$1; Old First Church, Van Ness/Sacramento, SF, 776-5552.

**1750 Arch Street:** California Baroque Ensemble, 3/26, with music from France; the Italian Songbook of Hugo Wolf, 3/27, with lyric soprano Margot Power and tenor Thomas Goleekee; pianist Katrina Krinsky, 4/2, with Terry Riley's *A Rainbow in Curved Air* and original works; violist Steven Machtinger and pianist Philip Aaberg, 4/3, music by Bach, Brahms and Henry Cowell; 8:30 pm, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

**Sacred gymnastics**, temple dances and dervishes presented by Eden West, in the tradition of G. I. Gurdjieff, 3/27, 8 pm, McKenna Theater, SF State, 19th Ave./Holloway, SF, 564-2930 (SF), 843-5947 (EB), free.

**G. S. Sachdev** performs North Indian ragas on bansuri, 3/27, 8 pm, Bolinas Community Center, Bolinas, \$2.50 donation.

**Airplane's Chair (Red)**, works by dancer Nancy Karp and composer Daniel W. Schmidt, 3/27, 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., 526-7041, \$2 donation.

**Pops concert**, music from musical comedies, with Albert White conducting the Masters of Melody, 3/27, 3 pm, in the Garden Court of the Sheraton Palace Hotel, New Montgomery/Market, SF, 392-8600, \$6-\$4.

**Annotated concert** of early and late Baroque music, performed on recorder and harpsichord by Jef Raskin and Pam Lewis, 3/27, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50/\$1.50 students.

**Chicago**, 3/27 at 8 pm and 3/28 at 7 pm, at the Cow Palace, SF, \$8.50, dial TELETIX.

**The Players Dance Workshop** presents a children's dance performance and workshop, 3/27, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1.50/50¢ children.

**Sunday Night Concerts:** music of Charles Ives, presented by pianist Robert Hagopian and baritone James Bert Neely, 3/28, 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students.

**Evensong:** baritone Hermann Le Roux sings Frank Martin's *Quatre Sonnets de Ronsard a Cassandra*, 3/28, 8 pm, plus new works for electronic tape and synthesizer Church of the Advent, 261 Fell/Franklin, SF, \$1.50

**Kathakali dance drama** scenes from "Kalyana Sowundhikan, 3/28, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, donation.

**The Impresario**, Mozart's comic opera, 3/28, 2:30 pm, presented by the Opera Workshop of Cal State Hayward, Trinity Methodist Church, Dana/Durant, Berk., free.

**Cellist Laszlo Varga**, pianist Paul Hersh and violinist David Schneider perform works of Beethoven, Bloch and Mendelssohn, 3/28, 2:30 pm, Congregation Ner Tamid, 1250 Quintara, SF, free.

continued next page

## MUSIC-DANCE

**SF Symphony:** Michael Tilson Thomas conducts with the SF Symphony Chorus, in an all-Beethoven program including the *Symphony No. 5* and *Elegiac Song*, 3/26 at 8:30 pm at the SF Opera House and 3/27 at 8 pm at Flint Center, De Anza College, Cupertino; Seiji Ozawa conducts with soprano Martina Arroyo, in a program of Schoenberg's *Theme and Variations*, Strauss's *Four Last Songs* and Bloch's *America*, 3/31 and 4/2 at 8:30 pm and 4/1 at 2 pm in the Opera House and 4/3 at 8 pm in Flint Center, \$11.50-\$4, 431-5400 or 257-9555 (Flint Center) and other agencies.

**Blue Dolphin:** John Gruntfest and Joe Sabella, 3/25-26, original compositions and improvisation; Continuum, 3/27, 8 pm, 3819 17th St./Sanchez, SF, \$1.50.

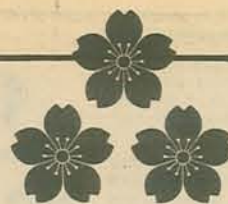
**Guitarist** Stephen Medoff performs his own songs and Peter Eckhard reads his poetry, 3/25, 8 pm, SF Ecology Center, 13 Columbus, SF, 391-6307, donation.

**Margaret Jenkins Dance Company** series, thru 4/4; new works by Jenkins, Fri. at 8:30 pm, \$2.50. *Equal Time*, by Jenkins and Michael Palmer, Sat. at 8:30 pm, \$2.50; demonstrations of new dance techniques, Sun. at 2 pm, free; 2005 Bryant/18th St., SF, 648-5278.

**Berkeley Promenade** Orchestra with mezzo-soprano Natasha Kimmell performs Beethoven's *Egmont Overture*, Mahler's *Songs of a Wayfarer* and Vaughan-Williams's *Symphony No. 2*, 3/26, 8 pm, First Congregational Church, Dana/Channing, Berk., 642-3125, TELETIX and other agencies.



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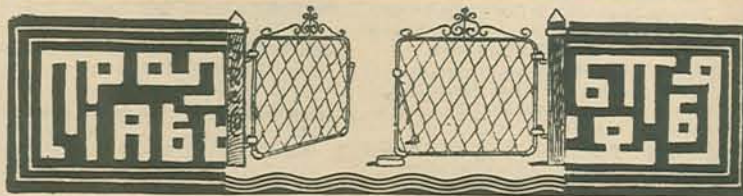
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continued from previous page

**Beethoven's C major Mass** and Henry Purcell's *Come Ye Sons of Art*, performed by SF Community Chorus, 3/28, 8 pm, First Unitarian Church, Franklin/Geary, SF, 647-6015, \$2.50.

**Antonia Brico** leads the Oakland Symphony Orchestra in a program including Sibelius's *Symphony No. 7* and works by Brahms and Mozart, 3/29-30, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakland, 465-6400, \$7.50-\$2.25.

**Pianist** Alicia Schachter, 3/30, 8 pm, works include four duets from Bach's *Klavierübung* and Schubert's *Sonata in C minor*, Community Music Center, 544 Capp, SF, 647-6015, donation.

**Soprano** Sharon Curl and James Reid on guitar and lute, 3/30, 7 pm, Anza Branch Library, 550 37th Ave., SF, free.

**Brown Bag Opera**, 3/31, 12:10 pm, Veterans' Aud., Van Ness/McAllister, SF, 50¢, bring your lunch or buy one for \$1.25 at the concert.

**Avant Garde Music** through the Ages: Joan Benson on pianoforte and clavichord, with the Sinfonia of Northern California, 3/31, 8 pm, with works by C. P. E. Bach and Haydn, SF Museum of Modern Art, 4th floor, Van Ness/McAllister, SF, 841-0232, \$4/\$3.50 srs., students and museum members.

**Piano and violin** music performed by Julie Steinberg and Anne Crowden, 3/31, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

**Barbara Brown** of the Berkeley Shape-Note Singers, 3/31, 3-4 pm, room A133 in the Arts Bldg., City College, Ocean/Phelan, SF, free.

**Dance works** choreographed and performed by the dance faculty of Lone Mountain College, 4/1-3, 8:30 pm, Wabe Theatre, on the campus, 2800 Turk, SF, \$2 donation.

**Trance Dance**, 4/2, 8 pm, presented by SF Dancer's Workshop, 321 Divisadero, 626-0414, \$5.

**American music** for voice, clarinet and piano, 4/2, 8 pm, performed by the Quist, Grant-Williams, Cunningham Trio, College Theater, City College, 50 Phelan/Ocean, SF, free.

**Xoregos Performing** Company, chamber groups combining dance, drama, voice and music, 4/2-30, Fri.-Sun. at 8:30 pm, Attic Theatre, 70 Union, SF, Macy's, TELETIX or 986-2775, \$5/\$4 srs., students.

**Becoming Human—A Journey of Consciousness**, body language theater presented by the Human Dancing Company, 4/2-3, 8:30 pm, SF Dance Theater, 1412 Van Ness, SF, 673-8101, \$2.50.

**Yehudi Menuhin** and Ravi Shankar team up, 4/3, 8 pm, Masonic Aud., California/Taylor, SF, 775-2021, Neil Thrums, Macy's and other agencies, \$8.50-\$5.

**Bach Dancing and Dynamite** Society: tribute to the late Vince Guaraldi, 3/28, Guaraldi's music performed by sidemen associated with him: Rudy Salvini/Benny Barth Big Band, 4/4, both 4:30 pm, Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1, near Half Moon Bay, 726-4143, \$3.

## CLUBS

### SAN FRANCISCO

**Boarding House:** Dick Feller, thru 3/28; 960 Bush, 441-4333.

**City:** Ann Jillian and Deborah Shulman, thru 3/28; Montgomery/Broadway, 391-7920.

**El Matador:** Anita O'Day, thru 3/27; Milt Jackson, 3/30-4/10; 492 Broadway, 434-2913, or dial TELETIX.

**Great American Music Hall:** Bola Sete and John Fahey, 3/25; Maynard Ferguson Big Band, 4/1; Odette and the Persuasions, 4/2-3; 859 O'Farrell, 885-0750.

**Keystone Korner:** Archie Shepp, thru 3/28; Listen featuring Mel Martin, 3/29; Les McCann, 3/30-4/4; 750 Vallejo, 781-0697.

**Miyako Hotel** Garden Bar: Bill Leonhart, Tues.-Sat.; Post/Laguna, 922-3200.

**Mooney's Irish Pub:** Steamers' Freeman, 3/26-27; 1525 Grant, 982-4330.

**Old Waldorf:** Mark Naftalin, 3/25; Michael Bloomfield, 3/26-27; Steve Seskin, 3/28-29; California/Divisadero, 921-3050.

**Omnibus Cafe:** Sidekicks, 3/25; Slezee, 3/26; Charles Biscuit Band, 3/27; Debbie and Lisa, 3/29; Rogers and Burgin, 3/30; Ascension III, 3/31; jazz jam, Sun., 3-7 pm; blues/rock jam, Sun. eves.; 1821 Haight, 752-7338.

**Paul's Saloon:** bluegrass jam, Tues.; High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott/Lombard, 922-2456.

**Pier 23 Cafe:** dixieland jazz by the Pier 23 Jazz Band, Fri.-Sat. from 9 pm and Sun., 4-9 pm; Pier 23, Embarcadero, 362-5125.

**The Reunion:** Jerome Richardson Quartet, 3/26-27; Bennett Friedman Big Band, Mon.; Roger Glenn's Latin-Salsa Band, Tues.; Salsa de Berkeley, Wed.; Obeah, Thurs. and Sun., 4-8 pm; Eddy Soleta and friends, Sun. eves.; 1823 Union, 346-3248.

**Savoy:** Carrie Ann, 3/26-27; Stoneground, 3/28; the Shakers, 4/2-3; 1438 Grant, 391-2821.

**Wild Side West:** BeBe K'Roche, 3/26-27; Ruth Weiss, 4/1, poetry; 720 Broadway, 391-0460.

### EAST BAY

**Bishop's Coffeehouse:** film series, 3/25, *Cat Ballou*; women's night, 3/26, with feminist films and discussion by Shessa; Videofletters, 3/27; 1437 Harrison, Oakland, 444-9805.

**Cafe Valerian:** Bill White, 3/25 and 27; Juli Moscovitz, 3/30; Lawrence Hammond, 3/31; 4218 Piedmont, Oakland, 654-6321.

**Dreamers:** BeBe K'Roche, 3/25; 394 Grand Ave., Oakland, 465-7550.

**The Point:** Dick Oxtol's Golden Age Jazz Band, 3/26; 32 Washington, Point Richmond.

**Driftwood:** Sweet Chariot, 3/27; 22170 Mission Blvd., Hayward, 581-2050.

**Freight and Salvage:** Touch of Grass, 3/25; Good Ole Persons, 3/26; Silver String Macedonian Band, 3/27; hoot, 3/30; Frisco Fire Band, 3/31; 1827 San Pablo, Berk., 548-1761.

**Keystone Berkeley:** Jerry Corbett, 3/25, plus Rogers and Burgin; Earthquake and Greg Kinn, 3/26; Earthquake and Eddie Money, 3/27; Bold Truth, 3/28-29; 2119 University/Shattuck, Berk., 841-9903.

**La Pena:** Chilean food and music, 3/25, benefit for NICH (Non-intervention in Chile); benefit for KPFA Third World Bureau, 3/26; Flor del Pueblo, 3/27; film, *Cry of the People*, 3/28; Martes Popular, 3/30; Argentine dinner and free concert by Rene Chavez and others; film, *Hour of the Furnaces, part II*, 3/31; 3105 Shattuck/Prince, Berk., 849-2568.

**La Salamandra:** Vortex, 3/26; Bay Area Comedy Troupe, 3/27; Jean Desarmes, 3/28; poetry, 3/29, with Linda Clausen and Kay McDonough; variety night, 3/30; Yona, Mozok and Ron and Jabo Stokes, 3/31; 2516 Telegraph, Berk., 841-9070.

**Longbranch:** Country Porn and the Back Road, 3/25; Stoneground and Out of Hand, 3/26; the Shakers, 3/27; Greg Kinn and the Rubinoos, 3/28; Awesome Light Band, 3/30; Spoons and King Bee, 3/31; 2504 San Pablo, Berk., 848-9696.

**Starry Plough Irish Pub:** Sean and Millosa, 3/25; Grainneog Ceili Band, 3/26; Rhythm and Bones, 3/27; Anne Leist and John Gallagher, 3/29, plus Tony Gross; musical variety, 3/30; Bound for Glory, 3/31; 3101 Shattuck/Prince, Berk., 848-9560.

**West Dakota:** Night Flyte, 3/25; Country Porn, 3/26; Obeah, 3/27; Gay Brewer and Jump Street, 3/28; Winter, 3/29; Soundhole, 3/30; Gary Smith, 3/31; 1505 San Pablo, Berk., 526-0950.

### NORTH-SOUTH

**Andy Capp's:** Gary Smith Band, 3/25; Valley, 3/26-27; Greg Harris, 3/30; Skycreek, 3/31; 157 W. El Camino, Sunnyvale, 736-0921.

**Inn of the Beginning:** Toni Brown, 3/25, and Happy Valley; Clover and the Heroes, 3/26-27; Sunrise country music show, 3/28, 2-6 pm, with Fat Chance Ramblers, Jimmy Dan Briar and Barbara Champlin; Orion Express and Evenly Spaced, 3/29; Logos, 3/31; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

**Iron Works:** Houck and Scott and the Brother Mouse, 3/25-27; Beggars Opera, 3/28; 3877 El Camino Real, Palo Alto, 493-3433.

**Lommie's:** South Bay Express, 3/25; Expresso, 3/26-28; 4170 El Camino Real, Palo Alto, 493-1660.

**Nashville West:** Don West Show, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

**Odyssey Room:** South Bay Express, 3/28; Kathi McDonald, 3/29; Rock-It, Tues.-Sat.; 799 E. El Camino, Sunnyvale, 245-4448.

**Reuben's Plankhouse:** Gotcha, Tues.-Sat.; 3830 Stevens Creek Blvd., San Jose.

**Sophie's:** Fever, 3/25; Gary Smith, 3/26-27; Together, 3/30; 260 California, Palo Alto, 324-1402.

## GAY

**Dignity**, gay Catholic organization, meets, 4/4, 3 pm, St. Peter's Church, Alabama/24th St., SF.

**Coming Out**, a counseling group for women, Mondays, 7:30 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, \$2 per session, call to sign up.

## RADIO WAVES

### FRIDAY, MARCH 26

**Comin' and Goin'.** Stories of the peoples and individuals who came to or left America — immigrants, aliens, criminals, exiles, slaves, draft dodgers and others. KPFA Marathon, 94 FM, all day.

**Abortion Controversy.** Senate hearings including witnesses Mildred Jefferson, M.D., president of National Right to Life, Inc. (live from Washington, DC). KOED 88.5 FM, 6:30 am.

**The Sound of Music.** Original Broadway cast with Mary Martin. *Show Album*, KRON 96.5 FM, 1 pm.

**Movie Director** Michael Ritchie. *Jim Dunbar*, KGO 810 AM, 2:30 pm.

**New York Philharmonic.** Live (recorded) broadcast. KDFC 102.1 FM, 8 pm.

**Stock Market** investor Ted Warren will tell you how to double or triple your money by investing in those 50¢ and \$1 stocks. *Ed Busch Talk Show*, KNBR 680 AM, 8 pm.

**High and Dry.** Discussions on alcoholism and other drug-related problems with host, Scottie Hastie. Live, call-in (864-2051). KOED 88.5 FM, 8 pm.

**Friday Showcase.** Svendsen's *Violin Concerto* in A performed by the Oslo Philharmonic Orchestra; Bartok's *Dance Suite*, Philharmonia Hungarica; and Coleridge-Taylor's *Hiawatha's Wedding Feast* performed by the Royal Choral Society and the Philharmonia Orchestra. KKHI 1550 AM/95.7 FM, 8 pm.

**Extortion.** A state senator discovers that his wife is being blackmailed for a crime she committed 19 years ago. *Mystery Theater*, KSFO 560 AM, 9 pm.

### SATURDAY, MARCH 27

**Live Music Day.** Focus on news sounds of Third World and Bay Area people. Nashira Ntosh hosts. KPFA Marathon, 94 FM, all day.

**Met.** Live broadcast of Strauss's opera *Der Rosenkavalier*. KKHI 1550 AM/95.7 FM, 10:30 am.

**Duke Ellington**, Earl Grant, plus compositions of Prokofiev and Tchaikowski. *Music World* of Joe Thompson, KOED 88.5 FM, 11 am.

**Lorelei** starring Carol Channing and the original Broadway cast. *Show Album*, KRON 96.5 FM, 7 pm.

**Saturday Night at the Opera.** Donizetti's *Roberto Devereux* performed by the Ambrosian Opera Chorus and Royal Philharmonic Orchestra featuring Beverly Sills. KDFC 102.1 FM, 8 pm.



Gentleman Tramp, a film portrait of Charlie Chaplin. March 27, 8 pm, College of Marin, Kentfield, 454-0877.

**Group jogging:** Sunset Blvd. run, 3/28, meet 10 am at the intersection of Sunset Blvd./Lake Merced Blvd.; Golden Gate Park run, 4/4, meet 10 am at the Portals of the Past near Stow Lake; both SF, call 626-9081 or 626-1350 for more info. Sponsored by Lavender U.

**The Terrible Meek**, a Passion play presented by Metropolitan Community Church, at about 2:30 pm (after the 1 pm service), at Mission United Church, 23rd St./Capp, SF, free.

**Gay events information** line, with a two-minute record rundown of raps, rallies and special events. Call anytime of day or night: 771-7979.

**Gay Outreach Project** of the Sunset Mental Health Center offers groups for gay and bisexual men. Call for times, 1351 24th Ave. nr. Judah, SF, 661-2013.

**Gay People's Union** of Stanford sponsors a women's social, Tues.; men's social, Wed.; rap group, Fri.; all 8 pm, at the Old Firehouse, on the Stanford University campus. For information, referrals, peer counseling, call 497-1488.

**Friday night raps**, 8 pm, at the Society for Individual Rights Center, 83 6th St., SF, 781-1580.

**Hyacinthus**, a group for lesbians and gay men of Greek ancestry, call 861-6679 for more info.

**Open lesbian rap**, Tues., 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

**SF Gay Rap**, Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

**Lesbian rap**, 8 pm, South County Women's Center, 25036 Hillary, Hayward, 537-2112, childcare available, but call 24 hours in advance.

### MONDAY, MARCH 29

**Worldwide Music.** Exciting rhythms of Bulgarian, Rumanian, Greek music. Hosts: Charles Amirkhanian and Steve Finney. KPFA Marathon, 94 FM, all day.

**Funny Girl** with Barbra Streisand and Omar Sharif. *Show Album*, KRON 96.5 FM, 1 pm.

**Goon Show** with Peter Sellers in *The Policy*. KOED 88.5 FM, 4:30 pm.

**Taxes:** Is it true a growing number of Americans aren't paying theirs? James and Anita Lowery, nontaxpayers, discuss why. *Ed Busch Talk Show*, KNBR 680 AM, 8 pm.

**Concert Hall.** Mudarra's *Fantasia for Lute*, Gould's *Latin American Symphonette*, Mozart's *Piano Concerto No. 25 in C, K. 503*. KDFC 102.1 FM, 8 pm.

**Oakland Symphony** live broadcast. Mozart's Overture to *Don Giovanni*, Brahms' *Concerto for Violin and Cello in A Minor, Op. 102* and Sibelius's *Symphony No. 7 in C, Op. 105*. KKHI 1550 AM/95.7 FM, 8:30 pm.

**At Your Service.** Aging and all its aspects discussed by Loren Dwyer and guests. Live, call-in (864-2051). KOED 88.5 FM, 9 pm.

### TUESDAY, MARCH 30

**National Elections.** Sorting through the rhetoric of campaigning to examine the candidates. KPFA Marathon, 94 FM, all day.

**Presidential Elections:** 1876-1976. Herb Collins, curator at Smithsonian Institution, hosts. KOED 88.5 FM, 3:30 pm.

**School Community Kiosk.** Hosts T. R. Samuel and Mary Ann Harvey summarize educational events in the Bay Area. KALW 91.7 FM, 6:30 pm.

**Concert Hall.** Sibelius's *The Bard*, Litoff's *Concerto Symphonique No. 4 in D Minor for Piano and Sullivan's Symphony in E Minor*. KDFC 102.1 FM, 8 pm.

**Triptych for a Witch.** A curious husband suspects that a relative may really be an ageless witch. *Mystery Theater*, KSFO 560 AM, 9 pm.

### WEDNESDAY, MARCH 31

**The Grand Finale.** KPFA's Marathon Month closes, hopefully, within striking range of their \$100,000 goal. Anything goes today. KPFA 94 FM, all day.

**Of Interest to Women.** "Alcoholism and the Family" with Leone Kent, executive director, Women's Rehabilitation Association of San Mateo County, R. O'Bryant, M.D., director, Garden Sullivan Hospital. Live, call-in (864-2051). KOED 88.5 FM, 1 pm.

**All-Prokofiev Program** featuring the Philadelphia Orchestra. *Classical Symphony in D, Op. 25*, *Piano Concerto No. 3 in C and Symphony No. 6 in E flat, Op. 111*. KKHI 1550 AM/95.7 FM, 8 pm.

**George Moscone.** The mayor makes his first appearance on a radio call-in show to answer questions from the community. *Ed Busch Talk Show*, KNBR 680 AM, 8 pm.

**Margaret Mead.** A recorded version of her recently delivered San Francisco speech *America in the World*. KALW 91.7 FM, 8:30 pm.

**The Spit and Image.** A professional football player, now retired, finds himself a job which involves much higher stakes than the Super Bowl. *Mystery Theater*, KSFO 560 AM, 9 pm.

**Loving and Free.** Inner views with well known and not so well known persons who are actively exploring life in new ways. Call-in periods announced (864-2051). KOED 88.5 FM, 9 pm.

### THURSDAY, APRIL 1

**The Selling Game.** Why do we want what we want? Salespeople and advertising executives explain the secrets of selling. *Options*, KALW 91.7 FM, 11 am.

**Consumer Action.** Issues on consumer topics discussed. Linda Akulian, moderator. Live, call-in (864-2051). KOED 88.5 FM, 1 pm.

**Raisin**, currently playing to SF audiences, can be heard with the original Broadway cast. *Show Album*, KRON 96.5 FM, 7 pm.

**Kollege of Knowledge.** A kind of Hollywood Squares of radio. KSAN 95.7 FM, 8 pm.

**New classical releases.** Bach's *Brandenburg Concerto No. 5 in D*, Ravel's *Le Tombeau de Couperin*, Brahms's *Violin Concerto in D, Op. 77*. KKHI 1550 AM/95.7 FM, 8 pm.

**It's Hell to Pay the Piper.** A Scotsman takes a trip to hell and back with a witch. *Mystery Theater*, KSFO 560 AM, 9 pm.

**Jazz Legacies.** The piano rags of Scott Joplin. Host Tim Owens also will feature new jazz releases. KOED 88.5 FM, 10 pm.

By Cathy Luchetti

**Free Garden Classes.** The Berkeley Horticultural Nursery (1310 McGee, Berkeley, 526-4704) holds free classes about twice a month on various topics of interest to flora fans. The next session is on Saturday, March 27, 10 am, and concerns annuals: how, when and where to plant them, seeding time and how to recognize it; proper care and feeding and such. **Travel Guides and Cookbooks.** Gourmet Guides is a tiny bookstore in Burlingame that specializes in nothing but travel and cookery. Among the travel tomes: complete Michelin red and green guides, all the Frommer \$5- & \$10-a-day books, plus specialty books on bicycle travel, train, freighter and cruise trips. Cookbooks range from peanut butter recipes to gourmet guides to brandy cookery. Also discounts on books like *The Art of Charcuterie*, was \$7.95, now \$3; *The French Menu Cookbook*, was \$10, now \$4; *The Cuisine of Hungary*, was \$17.50, now \$5. If you write to Ms. Jean Bullock, "Gourmet Guides," P. O. Box 1187 (1219 Broadway), Burlingame 94010 (344-0444), you will get regular announcements of publishers' clearance book arrivals. **Espresso to read by.** In days gone by, if you wanted to find a bookstore-cum-coffeehouse you had to book passage to the Via Veneto or queue up with the tourists in Carmel. But now you can browse and drink the brew at the Gypsy Scholar in the newly opened Emeryville Market, 5800 Shellmound St. (off Powell), Emeryville, 652-0607. Food includes three kinds of quiche, duck liver pate, spinach salad and pumpkin chip cake to nibble while perusing magazines and books. One-third of the store consists of books for kids, where an HO model train circles along the woodwork, several feet above the ground. **Mocha Bean Candy.** The confection that coffee lovers claim packs more wallop than a cup of hot espresso often runs as high as \$4.50/lb., but Aladdin's, 6050 College, Oakland, 654-4444, sells the shiny, brittle beans filled with pure shaved coffee for the lowest price around: 90¢/¼ lb. **Half-Price Spring Sale.** Racks and stacks of Junior League haute couture, men's clothing, household

items and late-model furs go on sale, half-price, from Monday, March 29, through Saturday, April 3. At the Junior League's Next-to-New Shop, 2226 Fillmore, SF, 567-1628, from 10 am-4 pm (Tuesdays until 5:30 pm). **Customs Auction.** Each year, US Customs agents confiscate thousands of items that for one reason or other violate the Tariff Act of 1930. These articles will be auctioned off on April 7 at the US Bureau of Customs, 630 Sansome, SF, Room 400, 566-4340, (registration at 8:30 am, auction lasts till about noon). The booty comes from all over the world — liquor from China, gold-trimmed Indian saris, Greek pottery, jewelry, radios, cameras, watches, tools and furniture from Iran, Mexico, Canada, Turkey and beyond. Some auction prices, such as those for liquor, are close to retail, since bidding must start at the amount of federal tax on each item. But much sells for 50% off. Cash only. If you call 556-4340, they'll mail a small catalog that describes specific items and explains the bidding process. **Miyako Hotel Bicentennial Bonus.** The Miyako Hotel in SF's Japan Center rated four cupids in Ian Keown's *Lover's Guide to America*, no doubt for its furo baths in every room, shoji screens, fusuma blinds, tatami mats and futon beds. It is now offering a Bicentennial \$17.76 discount until July 4th. Call Koji Hara, Miyako Hotel, 922-3200. **Bargain Books.** New books are available at substantial discounts at a recently opened Brown Bag Bookstore at 24th St./Diamond, SF (285-3111). All paperbacks are 50% off and cover the whole gamut of subjects. Discounts on hardbacks run up to 80%, such as *My Life as a Man*, by Philip Roth, \$1.49 (published at \$8.95); and Buckminster Fuller's *Intuition*, 99¢ (down from \$5.95). Also fairly recent works: *One Man's San Francisco*, by Herb Caen, \$5.49 (from \$6.95); and Adam Smith's *Powers of Mind*, \$7.49 (from \$10). Children's books, such as Dr. Seuss canon, *Kung Fu Annual* and Donald Duck in Spanish, about one-half off. Mon.-Sat., 11 am-9 pm; Sun., 11 am-6 pm. (There's another branch at Fillmore/Pine, SF, 922-0390, Mon.-Sat., 10:30 am-6:30 pm; Sun., 11 am-3 pm.)



# GUARDIAN CLASSIFIEDS

## Categories Alphabetized As Follows:

Legal Notices	Real Estate
Appliances	Rentals
Arts & Antiques	Rentals Wanted
Auto Parts & Service	Rentals Shares
Automotive	Rentals Shares Wanted
Boats & Sailing	Rentals Sublets
Books & Publications	Rentals Sublets Wanted
Childcare	Rides
Clothing	Schools
Counseling	Special Notices
Employment	Travel
Employment Wanted	TV & Stereo
Entertainment/Billboard	Unique Services
Food	Vacations/Retreats
Garage Sale	Women
Groups	
Home Furnishings	HOME SERVICES
Instruction	Carpentry
Instruction—Dance	Carpets & Floors
Instruction—Music	Cleaning
Lifestyles	Design & Renovation
Lost & Found	Electrician
Men	Gardening
Metaphysical	Household Repair
Misc. Wanted	Locksmith
Music	General Home Services
Outdoors	Moving/Hauling
Performing Arts	Painting
Personals	Plumbing
Personals—Business	Roofing
Photography	Window & Glass Repair
Professional Services	

## LEGAL NOTICES

FOR INFORMATION ON PLACING  
LEGAL NOTICES.—SF only  
Call Steve at 824-2506

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18162

The following person is doing business as: WILBORN DESIGN at 2338 Pine St., San Francisco, CA 94115.

Nathan Wilborn, 2338 Pine St., San Francisco, CA 94115.

This business is conducted by an individual.

Signed Nathan Wilborn

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 16, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70067

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18092

The following person is doing business as: S. LAPIN, PHOTOGRAPHY at 4548 Anza St., San Francisco, CA 94121.

Sharon Lynn Lapin, 4548 Anza St., San Francisco, CA 94121.

This business is conducted by an individual.

Signed Sharon Lapin

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 10, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70047

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18058

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 542-22nd Ave., San Francisco, CA 94121.

This business is conducted by an individual.

Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 8, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18102

The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114.

Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Holly Z. Altman

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18102

The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114.

Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Holly Z. Altman

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18102

The following person is doing business as: ANAJA at 3996 23rd Street, San Francisco, CA 94114.

Holly Z. Altman, 3996 23rd Street, San Francisco, CA 94114.

This business is conducted by an individual.

Signed Holly Z. Altman

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 11, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18127

The following persons are doing business as: SOCIALIST BOOKSTORE/LIBRERIA SOCIALISTA at 3284 23rd Street, San Francisco, CA 94110.

John Durham, 763 14th Street, San Francisco, CA 94114.

Asher F. Harer, 149 Detroit Street, San Francisco, CA 94131.

This business is conducted by a general partnership.

Signed John Durham

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18124

The following corporation is doing business as: UNIQUE INVESTMENTS, at 1757 Union Street, San Francisco, CA 94123.

UNIQUE HOMES OF SAN FRANCISCO

This business is conducted by a corporation.

Signed Louis C. Sarasy, President

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 12, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70066

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 17944

The following person is doing business as: EASTMAN PAINTING COMPANY at 2176 Union #4, San Francisco, CA 94123.

Donald P. Eastman, 2176 Union #4, San Francisco, CA 94123.

This business is conducted by an individual.

Signed Donald P. Eastman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 27, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70048

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18138

The following persons are doing business as: HORTUS at 944 Fell St., San Francisco, CA 94117.

Irene Brender, 309 Via Recodo, Mill Valley, CA 94041.

Marvin Jones, 944 Fell St., San Francisco, CA 94117.

This business is conducted by a general partnership.

Signed Irene Brender

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 15, 1976.

Pub. Dates: March 25, April 1, 8, 15, 1976.

B-70046

Jerome Fishkin, Atty.

### NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.

In the Estate of AURELIA B. FISHER, Deceased.

No. 213117.

NOTICE IS HEREBY GIVEN that:

1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator CLINTON FISHER, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest, and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known as 43 Tucker Avenue, San Francisco, California, and more particularly described as:

All that property situated in the City and County of San Francisco, State of California described as Lot No. 42, in Block No. 54 as said lot and block are delineated and so designated upon that certain map entitled "Reis Tract," Filed May 19, 1904, in Liber 1 of Maps at pages 241 and 242, in the office of the Recorder of the City and County of San Francisco, State of California.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. The Administrator reserves the right to reject any and all bids.

7. All inquiries should be directed to Jorgensen & Co., Realtors, 1114 Sutter Street, San Francisco, California 94109, telephone (415) 474-4555.

Dated: March 12, 1976.

CLINTON FISHER

Administrator of the Estate of the above-named Decedent.

By JEROME FISHKIN, ESQ.

Attorney for the Administrator.

JEROME FISHKIN, ESQ., Attorney

for Petitioner, 1515 VALLEJO ST.,

SAN FRANCISCO, CA 94109. (415)

673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

Jerome Fishkin, Atty.

### NOTICE OF INTENTION TO SELL REAL PROPERTY AT PRIVATE SALE

SUPERIOR COURT OF CALIFORNIA, City and County of San Francisco.

In the Estate of FANNIE DOROTHY FARRAR.

Deceased, No. 212931.

NOTICE IS HEREBY GIVEN that:

1. On April 9, 1976, at 4 pm, the real property more particularly described herein will be sold at private sale to the highest bidder, by the Administrator VICTOR S. FARRAR, subject to confirmation by the above-captioned Court.

2. The sale will take place at the Law Offices of JEROME FISHKIN, ESQ., 1515 Vallejo Street, San Francisco, California.

3. To be sold is all the right, title, interest, and estate of said decedent; and all the right, title, interest, and estate that the within Estate has acquired by operation of law or otherwise, in and to that certain real property situated in the City and County of San Francisco, commonly known as 969-971 Page Street, San Francisco, California, and more particularly described as that land situated in the State of California, City and County of San Francisco, and described as:

PARCEL 1.

Commencing at a point on the southerly line of Page Street, distant thereon 100 feet easterly from the easterly line of Divisadero Street running thence easterly along said line of Page Street 18 feet 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

PARCEL 2.

Commencing at a point on the southerly line of Page Street, distant thereon 118 feet, 9 inches easterly from the easterly line of Divisadero Street; running thence easterly along said line of Page Street 18 feet, 9 inches; thence at a right angle southerly 100 feet; thence at a right angle westerly 18 feet, 9 inches; thence at a right angle northerly 100 feet to the point of commencement.

Being a portion of Western Addition Block No. 443.

4. Bids or offers for said property must be in writing, and will be received in the law offices of JEROME FISHKIN, 1515 Vallejo Street, San Francisco, CA 94109; or bids or offers may be filed with the Clerk of the Superior Court, City and County of San Francisco, at any time after the first publication of this notice, and before the making of the sale.

5. The terms and conditions of the sale are as set forth: Cash in lawful money of the United States of America; 10% of the amount of bid to be tendered with the bid or offer, remainder of the purchase price to be delivered into escrow within 30 days of the approval of said purchase by the Court; taxes, insurance, and rents, to be pro-rated as of the date of transfer of title; purchaser shall pay for title insurance, escrow charges; expenses of recording title; transfer taxes; the property is sold subject to all rights of way, liens, assessments, and encumbrances.

6. To see the property, contact Victor Farrar, 3101 Hood, Oakland, CA; phone 562-8776.

7. The Administrator reserves the right to reject any and all bids.

Dated: March 17, 1976.

VICTOR S. FARRAR

Administrator of the Estate of the above-named Decedent.

By JEROME FISHKIN, ESQ.

Attorney for the Administrator.

JEROME FISHKIN, ESQ., Attorney

for Petitioner, 1515 VALLEJO ST.,

SAN FRANCISCO, CA 94109. (415)

673-3113.

Pub. Dates: March 25, April 1, 8, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 17880

The following person is doing business as: THE YOGA WORKSHOP at 1806 Union Street, San Francisco, CA 94123.

Diane Neuman, 158 Magnolia Street, San Francisco, CA 94123.

This business is conducted by an individual.

Signed Diane Neuman

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 24, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.

B-69939

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 17878

The following person is doing business as: ESOTERIC ARTS at 1089 Valencia St., San Francisco, CA 94110.

Bruce St. John Maher, 256 Lexington, San Francisco, CA 94110.

This business is conducted by an individual.

Signed Bruce St. John Maher.

This statement was filed with the County Clerk of the City and County of San Francisco, California on February 23, 1976.

Pub. Dates: March 11, 18, 25, April 1, 1976.

B-69942

### ORDER TO SHOW CAUSE

No. 642-351

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA, IN AND FOR THE COUNTY OF SAN FRANCISCO.

In re the marriage of CAROL MOALEM and JOSEPH MOALEM for an Order to Show Cause why petitioner, Carol Moalem, should not be held in contempt of this court.

It is ordered that all persons interested in the above-entitled matter appear before the court at 9:15 am, on Friday, April 9th, 1976 in Department 10, Room 402, City Hall, San Francisco, California, and show cause, if any, why petitioner CAROL MOALEM SMITHTON should not be held in contempt of this court.

It is further ordered that a copy of this Order to Show Cause be published in the Bay Guardian, a newspaper of general circulation printed in San Francisco, California, once a week for four successive weeks prior to the date set for hearing on the petition.

Dated: March 11, 1976

S. LEE VAVURIS

Judge of the Superior Court

Endorsed: Filed March 4, 1976, Carl M. Olsen, Clerk, by W. Fletcher, Deputy Clerk.

Pub. Dates: March 11, 18, 25, April 1, 1976.

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18080

The following person is doing business as: SHA'RA IMPORTING CO. at 513 Capp St., SF, CA. P. O. Box 40016, 94140.

Harry A. Chacra, 513 Capp St., San Francisco, CA 94110.

This business is conducted by an individual.

Signed Harry A. Chacra

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

B-70023

### FICTITIOUS BUSINESS NAME STATEMENT

File No. 18075

The following person is doing business as: MILES PAWSKI & CO. at 167 Buena Vista Ave. E., San Francisco, CA 94117.

Miles Pawski, 167 Buena Vista Ave. E., San Francisco, CA 94117.

This business is conducted by an individual.

Signed Miles S. Pawski

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 9, 1976.

Pub. Dates: March 18, 25, April 1, 8, 1976.

B-70022

### ARTS & ANTIQUES

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Very handsome young man, age 30, highly educated, sensitive, discreet, is available for uncomplicated liaison with attractive woman. Occupant, PO Box 9305, Berkeley 94709.

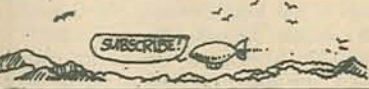
Bisexual woman, 45, seeks a warm relationship with East Bay woman. Box 23106. Pleasant Hill, 94523.

Fun-loving; quiet-spoken, attractive w/m, 30, 5'10", environmental lawyer, into acting, the arts, outdoor recreation, and new experiences, to meet pretty lady, happy with herself and her career and with dreams to share. Guardian Box 10-22-A, 2700 19th St., SF, CA 94110.

Mountain man of parts available to woman of the elements. Scorpio/Taurus. New Age soldier of fortune spent Sixties as honcho/anti-honcho. Seventies exploring non-Attachment. Currently doing ritualized warfare with country teenagers and periodic city business. Bay Guardian Box 10-23-J, 2700 19th St., SF, CA 94110. Send words/sketches, not photos. The music is everything.

W/M, 50, self-employed, divorced, 5'10", 160 lbs.. Enjoy most outdoor sports, sailing my own boat, also dancing — but not into bar scene. Seeking W/F, 35-45. Would enjoy exchanging photos. Guardian Box 10-24-F, 2700 19th St., SF 94110.

**SINGLE FATHER**, mid-30s and 10 yr. old son, new to Bay Area, would like to meet single parents and kids for weekend outings: biking, tennis, picnics, hiking. Guardian Box 10-25-E, 2700 19th St., SF 94110.



Talented young man, student, seeking domestic service employment with intelligent, sensitive man of means. Write Guardian Box 10-25-M, 2700 19th St., SF 94110.

W/M, 42, handsome, sincere, loving, 5'9", 165. Enjoy various outdoor activities. Social but not oriented. Looking for compatible females. This ad plus five € is good for one cup of coffee. Don. Box 10-25-L, 2700 19th St., SF 94110.

Talented, creative & successful professional w/m in mid-30s wants to meet white female, 25-35, who is becoming increasingly dissatisfied with urban life & would like to resettle to a semi-rural area in six months or so. I'm looking for adventure, roots, resettling and changing an overdriven & vaguely unsatisfying life. I want to find the time & space to love, a horizon wide enough to fill my eyes with awe, & an attractive woman who will delight in a warm, spontaneous man. Guardian Box 10-25-N, 2700 19th St., SF 94110.

Former mad scientist, future lawyer, w/m, 6', 31, with checkered past, sense of humor, black cat. I'm bright, educated, non-wealthy, stable, interested in ideas, jogging, walking, skiing, politics, travel, music, dope. Seeking a brainy, zofit woman who is active, honest, & assertive. Box 10-25-O, 2700 19th St., SF 94110.

Decay has lost her pen. If found, please return to Box 3A, Guardian Classifieds, 2700 19th St., SF 94110.

Inexperienced male seeks male 35-50. I'm tall, trim and red hair. Exchange photos. Mike. Reply Guardian Box 10-25-K, 2700 19th St., SF 94110.

Adventuresome couple would like to meet like minded YOUNG persons. We enjoy trips, boating, hiking, sauna, massage. Guardian Box 10-25-P, 2700 19th St., SF 94110.

Mature minister, 51, seeks a quiet, obedient natured, financially secure woman to serve as companion, patron and assistant. Reply Guardian Box 10-25-J, 2700 19th St., SF 94110.

W/M, 26, slender, sensitive, good-looking, 5'10", college grad, sociology/art, self-employed, seeks unpretentious company with sweet, bright, blue-jean lady (any nationality). I'm into hard work, movies, photography, the music of Paul Simon and Janis Ian, sleeping late in the morning, and riding my Norton in the mountains. I'm not into parties, bars and booze, metaphysics, or consumer hipness. Relax, I'll be your friend. Box 655, SF 94101.

W/F, married, average looks, years for warm, responsible young male willing to try bridging generation gap. Prefer in/near Berkeley. Describe self and expectations. (Include stamp, please.) Reply Guardian Box 10-25-H, 2700 19th St., SF 94110.

W/M, 27, seeks sensitive, open, honest, emotive, attractive, independent lady. Tired of bars, parties, and other unreal ways of meeting & getting to know women — I thought I would try this process once. Write P. O. Box 44, Stinson Beach, CA 94970.

### SHALL WE CLICK? SHALL WE CLICK?

Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 14 of this issue. Don't leave me in the dark(room).

Are you bright & aware, honest & sincere? If so, this ad is for you. Sensitive female writer looking for person(s), age 30-40, with which to share the beauty of life. Guardian Box 10-24-C, 2700 19th St., SF 94110.

Two strong gentle men would like to share the company of a responsible female guest on weekend vacations to Northern California spas. Guardian Box 10-24-E, 2700 19th St., SF 94110.

Handsome attorney, 35 — kind, sensitive, sense of humor. Seeks attractive, warm woman, 24-30. Write Hal, Guardian Box 10-24-D, 2700 19th St., SF, CA 94110.

Caucasian male, 42, seeks Asian miss. Walt, c/o American Box Rental, 1209 Sutter, SF 94109.

Baby you can drive my car. Yes I'm gonna be a star. Baby you can drive my car. And maybe

Wanted — Super thin woman — only the thinnest of the thin need answer this request for correspondence. I'm 34, open-hearted, open-minded, outspoken & an artist in prison. Help skinny woman! Write: James Coleman, A-83870, PO Box A-E (5390), San Luis Obispo, CA 93401.

Woman, early 30's - sensitive, honest, assertive, attractive, intelligent, artistic, healthy, outdoorsy, adventurous - seeks male counterpart. Guardian Box 10-25-D, 2700 19th St., SF 94110.

Woman, 38, seeks man to father child with or without continuing relationship. No legal entanglement. Box 763, El Cerrito.

Independent, sincere, tall, professional w/m in 30's, likes travel, sports, hiking, outdoors, beauty, movies, books, affection; enjoys good times, laughs, real people; seeks intelligent, strong, attractive, alive, w/f under 30 of similar tastes, who doesn't fear closeness, who has tired of superficial relationships, the "bar scene;" and would enjoy sharing good times, and possible warm relationship. Guardian Box 10-25-F, 2700 19th St., SF 94110.

Jeff, w/m, 29, seeks non-smoking ladyfriend for motorcycle picnics and other social activities. Guardian Box 10-25-G, 2700 19th St., SF 94110.

**ATTRACTIVE ADVENTUROUS** romantic professor, 36. I'm looking for a woman who, like me, talks straight, instinctively seeks excitement, fun, and new experiences, and has her own interests. Preferably, these overlap with some of mine: for example, science fiction, Robert E. Howard, country rock, ancient history. Box 9333, Berkeley 94709.

Professor, 36, active, affectionate, honest, seeks female companion for summer of adventure, relaxation, sharing, growth. Backpacking in Canada? Quiet cabin in Big Sur? Tell me your fantasy. Share costs, benefits. Guardian Box 10-25-B, 2700 19th St., SF 94110.

### HANDSOME, SUAVE, DEBONAIR LIAR WOULD LIKE TO MEET A

woman to 55 for dining, theater and lying. Truthfully I am w/m, 53, 6', 190 lb. Have an open marriage. Nice if you have same. P.O. Box 5458, Walnut Creek 94596.

Slim blonde celibate Christian feminist. Non-smoking vegetarian yogini, early forties, wants non-sexual male companionship, Sunday walks and concerts. Guardian Box 10-26-A, 2700 19th St., SF 94110.

Young black man of 23 needs female correspondence. I'm a Virgo, sensitive, understanding & very easy to get along with. I'm presently incarcerated in one of California's prisons. It's very lonely behind these walls & I truly need a pleasurable outlet. Jimmie Collins, P. O. Box B-59297, Tamal, CA 94964.

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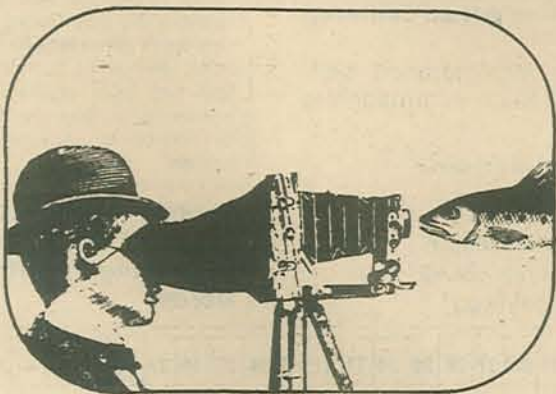
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\$175. Reliable woman, 27+, to share large Russian Hill flat with same. Sunny, view. 776-6622 evenings.

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One pair for either night. No reasonable price refused. Call Bob at 278-4764.

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Demiurgous Esoteric Fiction Grapho-maniac & Heretical Iconoclast Jest Kidding? Liturgics Manuscript Needs Opulent Publishers/Patrons' Quick Response. Subject Tackled: University. Very Wag-gish. Xtremely Year's Zaniest. Box 10-22-N, 2700 19th St., SF 94110.

Patron of the arts needed to launch worthy, individual. Talent & responsibility guaranteed. 3044 Pine St., SF 94115.

Licensed masseuse wants to exchange massage for sewing. Tanya, 386-7065. Before 8 am or after 8 pm.

Wanted: someone to teach me backgammon for free and keep me in practice. Diana, 994-1390.

Professional couple w/1 child 4 years. Would like to house-sit. Exc. references. June on, 494-3548, Beatriz.

John Cambon, illegally sent to mental hospital upon return to Youngstown - no trial - deprived of 14th amendment. No one said anything. Done so under responsibility of local hundred million-aire hood. Can't get lawyer. Was shocked and chemo-sterilized for 4 months. Wondered why. If anyone can win my case, offer 40% to you of won. Could be a lot. Contact: Tim Coughlin, 618 Mistletoe, Youngstown, Ohio.

## TRAVEL

### NEW YORK CHARTERS

Save \$65+ on flights to New York from May thru Christmas. Weekly departures from 1-3 weeks for \$220-240 roundtrip. Contact Studytrek, 2125 Union St., SF 94123, 922-8940.

Woman, 31, seeks companion - f. or m. - for So. American jaunt this spring. I'm bright, lively, well travelled & speak Spanish. 863-3393 - keep trying.

### TRAVEL ON FOREIGN SHIPS

No experience, men-women. Good pay. Stamped addressed envelope. Globetrotter, Box 864-B1, St. Joseph, Mo. 64502.

### LOW COST TRAVEL

Europe/\$340 round trip. South America/\$370. Eurail passes. TRAVEL CENTER, 2435 Durant, Berkeley, 893-0900/870 Market St. San Francisco. 392-7000.

### WEST AFRICA

Roundtrip summer fares to Accra for \$729 allowing extended stays. Includes London stopover. Contact Studytrek, 2125 Union St., SF 94123, 922-8940.

### CHARTER FLIGHTS

Send for listing of charters to many European destinations & Hong Kong. Flights range from 2-12 weeks. Eurail passes. Contact Studytrek, 2125 Union St., SF 94123, 922-8940.

Woman, 31, seeks female companion for West Africa trip this summer. I'm bright, lively and well travelled. Call 431-0234.

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# FRIDAY TO FRIDAY



In formation: An eclectic performance of Eastern dances that are used to teach subtle spiritual messages through gesture. Including works composed by Gurdjieff. March 27, 8 pm, McKenna Theatre, SF State.

by Nancy Dunn  
Deadline is Wednesday, noon,  
one week before publication.  
★ indicates free admission.

## FRIDAY MARCH 26

**MAIDEN LANE** is abundantly decorated with daffodils for the annual spring festival. Entertainment by Pickle Family Circus, Medicine Ball Band and Sentimental Journey, noon-2 pm, today and tomorrow. On Maiden Lane, off Union Square, SF, free.

**TRIANGLE WITH A TWIST:** *The Lover*, by Harold Pinter, opens tonight. With Catalaine Knell and Robin Williams, formerly of the Wing. Presented by the Pub Theatre. 8:30 pm, Gumption, 1563 Page nr. Masonic, SF, 775-2021, \$3/\$2 srs., students.

**WORLD PREMIERE** of the documentary on the daily life and culture of Navajo Indians, *Dineh: The People, A Portrait of the Navajo*. Filmmakers Steven Hornick and producer/anthropologist Jonathan Reinis lived with the Navajos near Low Mountain, Arizona, for many months while making the film. With the filmmakers on hand to answer questions. Plus *The Longest War*, a documentary filmed at Wounded Knee during the historic American Indian movement takeover. 7:30 and 9:45 pm, Pacific Film Archive, University Art Museum, Bancroft/College, Berk., 642-1124, \$1.50.

**EVOLUTION OF BLACK DANCE**, performed by dancer/choreographer Halifu. Plus the Caribbean All-Star Steel Band, poet Al Robles and traditional Iranian folk music. 8:30 pm, La Pena, 3105 Shattuck/Prince, Berk., 533-5732 or 849-2568, \$2.50, to benefit the Third World Department of KPFA.

## SATURDAY MARCH 27

**BRUCE LEE** in his first starring role in *Fists of Fury*, plus Lee in another Kung-Fu classic, *The Chinese Connection*. Thru 3/28, continuous from 1 pm. At the Times, 1249 Stockton/Broadway, SF, 362-3770, \$11/75¢ under 12.

**FROM THE HERMITAGE** and the State Russian Museum in Leningrad: 43 masterpieces by Rembrandt, Rubens, Van Dyck, Tiepolo, Gauguin, Matisse and others. Today thru 5/9, 10 am-5 pm, Tues.-Fri. and 10 am-10 pm, Sat.-Mon. At the Legion of Honor, Lincoln Park, Clement/34th Ave., SF, 558-2881, 75¢ (free on the first day of the month).

**SCAVENGER HUNT** for 250 coins featuring the alarmed face that is the logo for the *Rocky Horror Show*. Find one of the coins and trade it in for a ticket to the play. Four of the coins have a picture of the Dr. Frank N. Furter look-alike on the flip side and can be redeemed for \$25. Cast members will stroll on Polk and Castro Sts. from noon-2 pm today giving hints. For more info call 788-8282.

**"CITIZEN KANE" DAY:** an exhaustive look at Orson Welles's classic. With complete screenings at 10 am and 7:30 pm, plus analysis with freeze-framing for intensive study. From 1-5 pm, room V115, City College, Ocean/Phelan, SF, 648-6538, \$1.25/75¢ students.

**SURVIVAL SALE** for Union Women's Alliance to Gain Equality

(WAGE), furniture, clothes and books. Today and tomorrow, 10 am-5 pm, 3000 Folsom nr. Army, SF, 431-1290.

**TWYLA THARP** and dancers Rose Marie Wright, Kenneth Rinker and Tom Rowe perform Tharp's Sue Leg to music by Fats Waller. 9:30 pm, KQED channel 9, 864-2000.

**GO FLY A KITE:** it's Ben Franklin Kite Day (an official bicentennial event). With contests for largest and smallest frame kites, best home-made design, and launching. Plus music by Bob Jennings and his Brass Ensemble. Registration for contests begins at 10 am. Master kitemakers Dinesh Bahadur and Kahr demonstrate a kite fight at 1 pm. On the Marina Green, Marina Blvd., SF, 558-4268, free.

**SACRED GYMNASIACS**, temple dances, dervishes and other dances collected in the Middle East at the turn of the century by G. I. Gurdjieff. Presented by Eden West. 8 pm, McKenna Theatre, SF State, 19th Ave./Holloway, SF, 564-2930 (SF) or 843-5947 (EB), free.

**REAL ELECTRIC SYMPHONY**, sound meditations using electronic music, film and laser light forms. By avant-garde composer Ron Pellegrino. 8 pm, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$2.50 at the door (doors open 7:30 pm).

**FREE FIREWOOD:** Stock up for next winter now, with downed wood from the East Bay Regional Park District. Saturdays only, but call on the preceding Friday to make a reservation. Call 339-9056 between 1 and 3:30 pm.

## SUNDAY MARCH 28

**"WOMAN OF SORROWS"** or *La Mujer Afligida*, a bilingual play presented by the Beggars Theatre

one last time before they go on tour to Mexico. The play tells a love story, which is linked symbolically to the Easter Passion. 8:30 pm, in the Ballroom, Lone Mountain College, 2800 Turk nr. Masonic, SF, \$2 at the door.

**KOMIX**, the Filipino perspective on the much-maligned art form. From the collection of the Philippine Comic Archives. Thru 4/25, noon-5 pm, Wed.-Sun., Galeria de la Raza, 2851 24th St./Bryant, SF, 826-8009, free.

**CHARLES IVES** concert, featuring the Concord Sonata and songs. Performed by pianist Robert Hago-pian and baritone James Bert Neely. 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students.

## MONDAY MARCH 29

**"DR. STRANGELOVE,"** Stanley Kubrick's black comedy about the bomb. Part of the Masters of Modern Film class, lecture at 7 pm, film afterwards. Laney College Theater, 10th St./Fallon, Oakl., free.

**LISTEN** to the jazz sounds of Listen, with Mel Martin. 9 and 11 pm, Keystone Korner, 750 Vallejo, 781-0697 or dial TELETIX, \$2.50.

**DISTRICT ELECTIONS** benefit concert features music by Becky Garcia, Reilly and Maloney, Joe Russo, Will Porter and Numbers and Ana Rizzo. 8 pm, Mabuhay Gardens, 443 Broadway, SF, TELETIX, \$3.50/\$3 advance. For the San Franciscans for District Elections' campaign to have SF supervisors elected by community districts.

### More events inside

For complete Bay Area theater and movies listings (first runs, foreign films, revivals), clubs, music, dance, radio highlights and gay events, see pages 18-22.

## TUESDAY MARCH 30

**GOLDEN GATE PARK**, an exhibit of historical and contemporary photographs. Including works by Imogen Cunningham, Margery Mann, Pirkle Jones and many others. Today thru 5/1, Tues.-Sat., 11 am-5 pm and Thurs. eves., 7-9 pm. At the Focus Gallery, 2146 Union, SF, 921-1565, free.

**NEW FILMS** by Bruce Conner: *Crossroads*, a 36-minute film on the atomic bomb, which uses footage of the Bikini Atoll underwater bomb test in 1946; and *Take the 5:10 to Dreamland*, with soundtrack by Patrick Gleeson. Plus a cinema sculpture called Television Assassination. 7:30 pm, SF Museum of Modern Art, 4th floor, Van Ness/McAllister, SF, 863-8800, \$1.50. (Also 4/1, 8:30 pm, at Canyon Cinematheque, SF Art Institute.)

**"BURN!"** Marlon Brando changes loyalties once too often in this film by Gilo Pontecorvo. 4 pm, Student Union Bldg., SF State, 19th Ave./Holloway, SF, free.

## WEDNESDAY MARCH 31

**NO-TALENT SHOW**, yes, no talent. The Ninth Avenue Nooz and Review of Humor makes no bones about this second annual showcase of "don't call us" acts. With Irene Dogmatic and Anna Banana. 8 pm, Intersection, 756 Union, SF, call 763-0276 for tickets, \$1.

**FRISCO FIRE BAND**, old-time string band music, including some Cajun tunes. With Tony Marcus, Peter Kessler, Faith Petric and Kate Brislin. 9 pm, at the Freight and Salvage, 1827 San Pablo, Berk., 548-1761, \$1.50.

**WHAT ARE UFO's?** a lecture/discussion/slideshow with Professor James Harder of UC Berk., who also heads the Aerial Phenomena Research organization. 7:30 pm, SF Jewish Community Center, 3200 California/Presidio, SF, 346-6040, free.

**HEAL THYSELF:** An introduction to self-healing and the power of the imagination in dealing with disease. With Mark Kramer, MD. At the Wholistic Health and Nutrition Institute, 150 Shoreline, Mill Valley, 332-2933, \$5.

## THURSDAY APRIL 1

**PAULINE KAEI**, film critic for the New Yorker, talks on images of America in recent movies. 7 pm, Zellerbach Aud., UC Berk., 642-2561, free. (Kael also appears at

College of Marin, 3/30, 8 pm, 454-0877, \$3.)

**THE TEMPTATIONS** with R&B band Kool and the Gang. Tonight and tomorrow night at 8:30 pm, 4/3 at 7:30 and 11 pm and 4/4 at 3 and 7 pm. Circle Star Theatre, 1717 Industrial Road, San Carlos, Macy's, TELETIX, Ticketron and other agencies, \$7.50-\$4.50.

**ROSALIE SORRELS** sings her wry folk/blues songs. Tonight at 9 pm and tomorrow night at 9:30 pm, Freight and Salvage, 1827 San Pablo Berk., 548-1761, call for cover charge.

Photographer Imogen Cunningham talks about her work. See April 2 below.



## FRIDAY APRIL 2

**COMIC COMPETITION:** 28 stand-up comics test their guffaw power against a human laugh meter for a \$40 prize in the first Annual April Roundrobin sponsored by SF Comedy Scene. Two groups of seven comics tonight and two groups next Fri., both 10 pm, Intersection, 756 Union, SF, 397-6061, \$2 donation.

**ROCK AND REGGAE:** Window plays rock music and Jean Desarmes Band plays reggae in a dance/concert, from 9 pm, Paltenghi Youth Center, Waller/Belvedere, SF, \$1 donation.

**"GOOD FOOD,"** an original play presented by Lilitheater about the lives of five waitresses who are trying to get it together to confront their boss. Tonight and tomorrow night, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 841-5580 or 849-4120, \$2.50 donation, childcare provided on Friday night.

**IMOGEN CUNNINGHAM**, 92-year old photographer discusses her life and work. Plus Ann Hershey's film *Never Give Up — Imogen Cunningham*. 7:30 pm, Main Theater, Canada College, Redwood City, 364-1212, \$2/\$1 srs., students.



Dancing in the streets: Players presents a dance program for children to watch and join in. March 27, 10 am-noon, Old First Church, Van Ness/Sacramento, SF, \$1.50/50¢ children.